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MONSTER CHORUS SINGS IN CHICAGO WHEN SÄNGERBUND HOLDS FESTIVAL

Diamond Jubilee Celebration Brings an Assembly of 3800 Voices, Representing 163 Communities—First Great Sängerfest in Ten Years Excites Wide Interest—Five Concerts Given—Marie Sundelius, Kathryn Meisle and Alexander Kipnis Soloists—Stock Conducts Chicago Symphony

CHICAGO, June 14.—A united male chorus of 3800 voices, composed of singing societies from 163 communities in all parts of the country, joined in the celebration of the diamond jubilee Sängerfest of the North American Sängerbund at the Coliseum here, June 11-13. The great männerchor was assisted in the festival series of five concerts by other singing bodies, the majority of them from Chicago, a notable exception, however, being the joint male choruses of St. Louis.

The Chicago Symphony Orchestra, under Frederick Stock, played at all concerts, and soloists' honors were divided among Marie Sundelius, soprano, of the Metropolitan Opera, and Kathryn Meisle, contralto, and Alexander Kipnis, bass, both of the Chicago Civic Opera.

The Coliseum has been the scene of the nomination of presidential candidates. This fact suggests its spacious size. By the arrangements for the festival, seating capacity for 7,500 was found in about two-thirds of the hall, the south end of the building being reserved for the singers, who were seated upon a graded platform on the main floor and filled the encircling portion of the gallery above. So large a body of singers has seldom, probably never, before gathered together in this country. Certainly Chicago audiences are seldom of so vast a size as those which listened to the five excellent programs presented in the three days' celebration.

Extraordinary success crowned the undertaking. Its character as a true festival, as well as a somewhat speculative venture, perhaps, was gained from the fact that no meeting of the Sängerbund—founded in Cincinnati in 1849—has been held since 1914, when 3,000 singers met in Louisville, Ky. The great chorus which assembled here postponed its appearance until the second night of the festival, and reappeared the third night, at the final celebration. Its tone was jubilantly fresh, full and musical, and its delivery of noble measures must remain one of the most impressive memories of all who heard it.

The technical difficulty of directing so unwieldy a body was accomplished with remarkably ample ability by Karl Reckzeh and H. A. Rehberg, of Chicago and Edward Strubel of Cincinnati. The sole appearance of the last-named as conductor was at the performance of his prize song, "When Evening Shadows Fall," at the Friday evening concert.

Prominent among the assisting choral societies were the Chicago Sängerfest

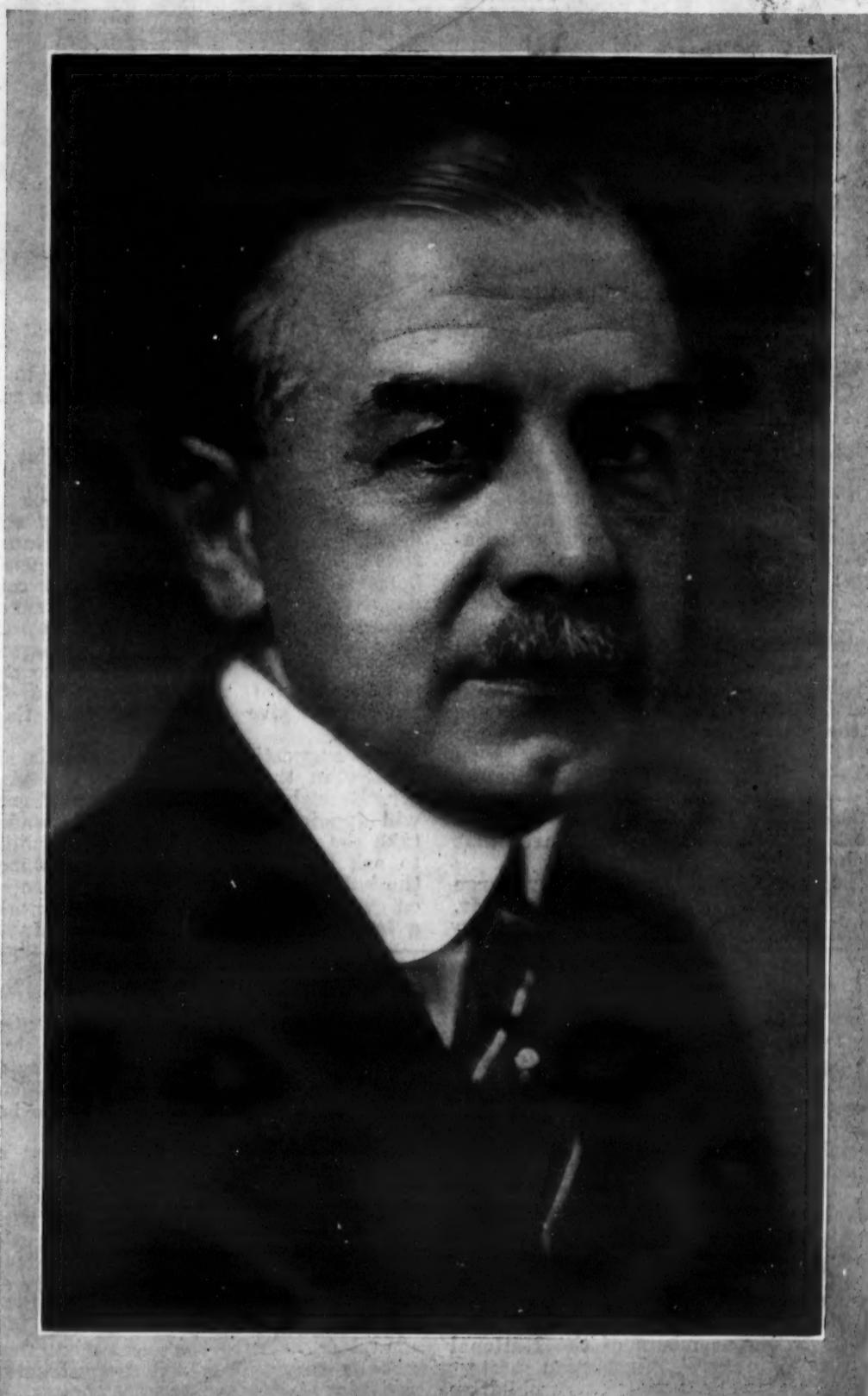


Photo by Sid Whiting

RUDOLPH GANZ

Conductor of the St. Louis Symphony and Widely Known as a Piano Recitalist and Soloist with Orchestra. Mr. Ganz Recently Completed a Strenuous Season, Conducting 146 Orchestral Concerts and Giving Several Piano Recitals. He Is Spending the Summer Abroad. (See Page 29)

Name Site for \$15,000,000 Art Center in N.Y.

NEW YORK's music and art center is to be erected on the city block extending from Fifty-eighth to Fifty-ninth Streets and from Sixth to Seventh Avenues, according to an announcement made by City Chamberlain Philip Berolzheimer on June 12. The statement followed that made by Mayor Hylan at a dinner given in his honor at the Waldorf-Astoria, in which, as reported in

last week's issue of MUSICAL AMERICA, he said that the plan to erect the center in Central Park had been given up because of the "time it would require to have the law amended" to acquire the site. Mr. Hylan at that time said that another site outside the park was under consideration.

A new plan drawn up for the build-

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UNIVERSITY HEADS DECLARE MUSICAL STUDENTS RANK HIGH IN CLASSES

President Hibben of Princeton Discounts News Report Showing Failures Among Members of Musical Clubs—Says No Facts Warrant Inference That Men Interested in Music Have Lower Academic Standing—Representatives of Columbia, Pennsylvania and Chicago Universities Express Similar Views

PRESIDENT John Grier Hibben of Princeton University denied last week that recent examinations at that institution showed that members of musical clubs were conspicuously lower in standing than their fellow students. This statement was made as the result of an inquiry by MUSICAL AMERICA, following the publication in the New York Times of a report under the heading of "More Princeton Musicians than Athletes Fail in Exams."

The message to the Times stated that of sixty-eight men who were dropped as the result of the recent examination, only fifteen were engaged in outside activities. It continued as follows:

"None of the men who were dropped was a letter man in athletics, and only two were engaged in minor sports. The musical clubs had the greatest number of men flunking with five, while The Princetonian had two and The Tiger, The Nassau Lit, the Triangle Club, the swimming squad, the basketball squad, the rifle and gun clubs each lost one man."

Referring to these statistics as very partial, the head of the University gave his opinion that no general conclusions could be based on them.

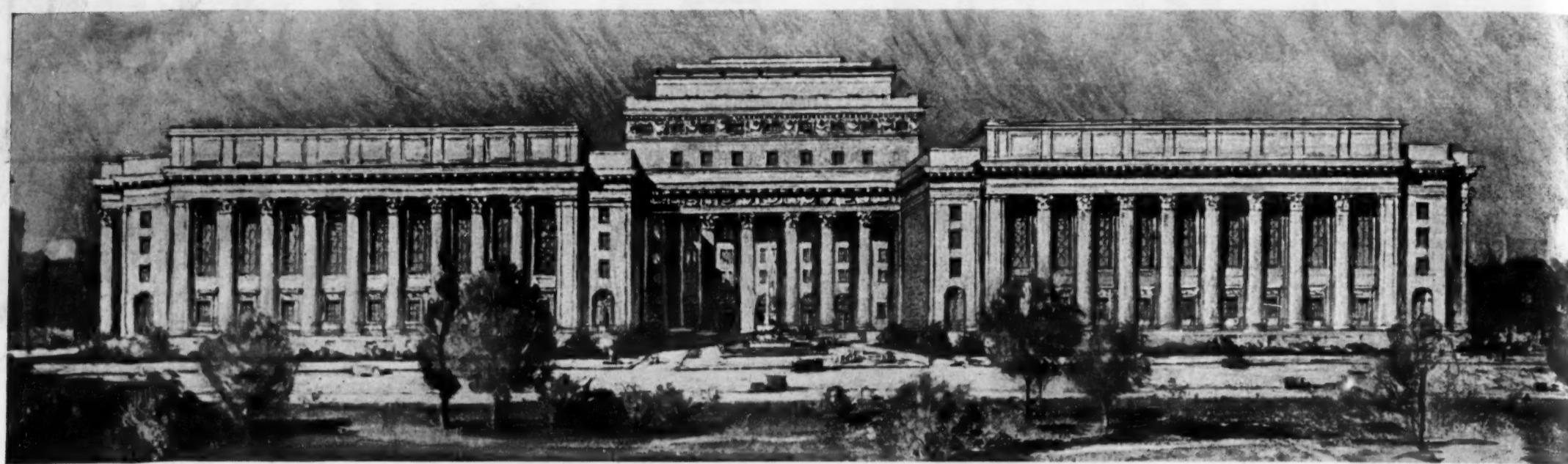
Following the publication of the Princeton message, MUSICAL AMERICA received protests from musicians, and inquiries were made at several leading universities. The results tend to show that the rating of the student with musical interests is quite satisfactory. He is, in fact, often shown to be of a somewhat higher mental average than his classmate on the athletic teams. Participation in glee club and college orchestral activities is not thought by the authorities to be responsible for any serious number of academic failures. The percentage of failures to memberships of each group at Princeton was not given, but it is understood that the musical clubs consist of rather a larger number of men than the boards, for instance, of school publications. The averages would thus be somewhat equalized.

"Inference Unwarranted," Says Hibben

The most authoritative word in the discussion came from John Grier Hibben, president of Princeton, who said: "The statistics concerning the men who failed in the last examination are very partial, and I do not believe that any general conclusions can be based upon them. I have no facts which would warrant the inference that the men inter-

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Plan Four Auditoriums in \$15,000,000 Music Center for N.Y.



PROPOSED MUSIC AND ART CENTER FOR NEW YORK

Tentative Sketch Made by the Architect, Arnold W. Brunner. Half of the Center Will Be Devoted to a Conservatory of Music and Half to an Industrial Art School. There Will Be Four Auditoriums, One Each for Opera, Chamber Music, Drama and Intimate Theatrical Productions. Practice Rooms and Studios for Musicians and Exhibition Rooms for Art Students Will Be Provided. The Cost of the Buildings Is Estimated at More Than \$15,000,000

[Continued from page 1]

ings by Arnold W. Brunner provides that approximately equal space shall be devoted to a conservatory of music and a school of the industrial arts. There are to be four auditoriums—one each for opera, chamber music, drama and intimate theatrical productions. Mr. Berolzheimer, with Joseph Haag, assistant to Mayor Hylan, is sponsor for the plan and has interested a number of well known musicians, artists and others. The plans for the conservatory will probably include many practice rooms and studios, in addition to the halls for public performances. The headquarters of musical organizations will probably have a place here, just as in the industrial art school a large place will be given to exhibition halls for the National Arts Association, which includes ten New York societies of painters,

sculptors, architects and other groups. The plans designed by Mr. Brunner, with their central entrance portico and two great columned wings are, Mr. Berolzheimer admitted, "only a tentative arrangement." The design, he said, might have to be changed entirely. The cost of erecting the buildings is estimated at from \$15,000,000 to \$20,000,000. The plan now under consideration would make the site "as much a part of Central Park as we can," said the City Chamberlain, by making great lawns on the eastern and western ends of the block, depressing the trolley tracks on Fifty-ninth Street and having a boulevard there instead, and removing the pavement on the north side of the street and extending the Park that much farther.

The new site is occupied by large apartment houses and, according to Mr. Berolzheimer's estimate, the valuation

of the land is \$6,036,000 and that of the land and buildings together, \$8,918,000. The site would have to be acquired, Mr. Berolzheimer said, by condemnation proceedings, and he assumed that the cost would be "in the neighborhood of \$12,000,000." Only a comparatively small part of this amount would probably have to be borne by the City of New York, he believed, as several wealthy men had offered to contribute toward the project. He declined to give the names of these patrons.

The suggestion of acquiring this site is now in the hands of Mayor Hylan, Mr. Berolzheimer said, and the former will appoint a committee soon to undertake the project. The mayor is willing to ask the Board of Estimate to meet the balance of expense, if "public-spirited citizens will make it possible to meet a large part of the cost." The Mayor,

in his dinner speech last week, said that the board would doubtless act on the recommendation, if these wealthy men would aid the plan.

The advantages of the site on Fifty-ninth Street were described by Mr. Berolzheimer as including central location between Brooklyn and the Bronx, and easy access to the principal subway lines and the Fifty-ninth Street Bridge to Queens. "Some time ago" he said, we reached the decision to give up the plan to build the music and art center in Central Park. We felt that the opposition to it was strong, and that as there seemed to be plenty of support for the center and the site was the only point of objection, we decided to try to find a new location that would be centrally and suitably placed. We feel that the block on Fifty-ninth Street, between Sixth and Seventh Avenues, would suit the purposes admirably.

National Managers Will Consider Equity Contract at Chicago Meet Next Week

THE annual meeting of the National Concert Managers' Association will be held at Edgewater Beach Hotel, Chicago, on June 22, 23 and 24, with the president, Mrs. Katie Wilson-Greene of Washington, D. C., in the chair.

Margaret Rice of Milwaukee, secretary of the Association, telegraphs to MUSICAL AMERICA that the responses received assure an unusually good attendance. It was decided at the winter meeting in New York last December to hold the annual meeting in San Francisco, but the change in favor of Chicago was made to suit the convenience of managers who were unable to travel as far as the West Coast.

Among the important subjects on the agenda paper is consideration of MUSICAL AMERICA's investigation of the situation in the concert field. This investigation began with the publication in the issue of March 15 of an article summarizing some of the difficulties which retard the development of the concert-giving business and the opening of new territory. It is the purpose of the inquiry to bring forward discussions of problems and difficulties from every point of view, and the extraordinary responses received to a questionnaire show that the series has greatly interested the local impresarios. The discussion thus stimulated has resulted in the publication of much useful information. The series is still running in MUSICAL AMERICA, and it is the purpose of the National Concert Managers to have each member present at the annual meeting discuss the survey and its results.

Special interest centers upon the Equity Contract adopted by the Music Managers' Association in conjunction with the National Concert Managers at the December meeting in New York. This will be submitted in complete form for final ratification.

Several conferences were held by

special committees representing the two organizations during the winter meeting. A spirit of friendly cooperation prevailed and it was found that both associations were in practical agreement on a new form of contract. At that time the views of the National Concert Managers were expressed in the following resolutions:

"First. The members of the National Concert Managers' Association protest the policy of exacting a prohibitive guarantee for an artist who in his earlier career, when he had greater box-

office value, insisted on playing on a percentage basis.

"Second. It is resolved that members of this association will no longer submit to a policy which makes it necessary for them to take one or more additional artists in order to secure a single box-office attraction.

"Third. The representatives of the Music Managers' Association are also asked to recommend the appointment of a committee in their association which shall be instructed to collect general information as to the routing of attractions, so that events be more evenly distributed throughout the country. It is the sense of the National Concert Managers' Association that best results cannot be secured when large attractions are played against each other.

"Fourth. The National Concert Managers' Association asks finally that

COMPOSERS' SOCIETY PLANS SKYSCRAPER

May Raise \$4,000,000 Building with Concert Hall, Theater and Offices in N. Y.

Plans for the memorial building in New York with headquarters for the musical arts and industries, projected by the American Society of Composers, Authors and Publishers, were further considered by that organization last week.

As announced in last week's issue of MUSICAL AMERICA, the Society's original plan was to erect a great memorial to Victor Herbert. Now the plans of the group call for a \$4,000,000 building dedicated to American music and other arts, in the heart of New York's theatrical district. A concert hall, theater, club-rooms, roof garden and offices are included in the plan as advanced by E. C. Mills, chairman of the Society's administrative committee.

Mr. Mills proposes that the members agree to devote to the building fund the annual dividends secured from fees paid for the use of their copyright music. By the payment of such royalties, the

building fund would average about \$500,000 yearly, he estimates. No definite action has been taken on the plan as yet, but the executive committee is expected to pass on the proposal at a meeting early in July.

"There is no reason why a project of this kind is not feasible," said Mr. Mills, "as a legitimate and profitable business proposition. The members will be issued shares of stocks in lieu of dividends and share in the profits as stockholders.

"But we are working for something bigger than money. We want this great structure to rise as a fitting tribute to American music and American musicians. We want it to stand alone as something bigger, better and finer than any building of its kind in the United States. We want to make it the heart and soul of American artistic endeavor, as well as the home of allied industries."

Among the groups which may have offices there, he said, are the Actors' Equity Association, the Guild of Free Lance Writers, the National Advertising Association, the Music Industries Chamber of Commerce, the American Society of Composers, Authors and Publishers, the Publishers' Protective Association, the National Concert Managers' Association and other organizations.

the members of the Music Managers' Association consider a readjustment of the terms of percentage contracts. It is generally admitted that the cost of rent and advertising has been so advanced in many cities that the generally accepted basis leaves little or nothing for the local manager, even where big houses result from his efforts.

"Fifth. A contract which demands that the attraction meet a percentage of the advertising, offers more just conditions. Another solution is to give the local manager a higher rate."

CHICAGO GETS MORANZONI

Former Metropolitan Conductor to Take Place Vacated by Panizza

Roberto Moranconi, according to news received last week in New York, signed a contract in Milan on June 11, with Herbert M. Johnson, business manager of the Chicago Civic Opera Company, by which he will join the staff of conductors of the Chicago organization this autumn.

Mr. Moranconi succeeds Ettore Panizza who was a member of the Chicago forces for two years, but who has now returned to La Scala, Milan. As already announced, Mr. Moranconi's place at the Metropolitan will be filled by Tullio Serafin, who is one of the best known Italian conductors.

Mr. Moranconi was formerly one of the principal conductors of the Boston Opera Company. He joined the Metropolitan in the autumn of 1917.

Report Deems Taylor Has Film Contract

According to a report current this week, Deems Taylor, composer and music critic of the New York *World*, has been engaged as orchestral conductor of the Cosmopolitan Theater to succeed the late Victor Herbert. A salary of \$25,000 a year was said to cover his services as composer of scores for Marion Davies productions as well. Up to the time MUSICAL AMERICA went to press no confirmation was forthcoming. Mr. Taylor is completing the musical score for the photo-drama, "Janice Meredith."

Y.

Revolutionizing the Art of Sight-Singing

Half a Century Sees Important Factor in Musical Education Take Honored Place in Scheme of Study—America Leads in Developing Systems of Presenting Subject and in Assigning It Rightful Place—Views and Methods of Dr. Frank Damrosch, George A. Wedge and Wilbur A. Luyster



AGANINI is but a dim ghost, Liszt a memory. There are no more Beethovens or Wagners—at least, none that we know of. Yet if the giants have passed, their descendants are storming Parnassus in greater numbers than ever. What is more, it is fairly safe to assert that the general standard of musical literacy is higher today than in the past. Perhaps this is the law of compensation operating with exquisite precision; one imagines, however, that it is simply the work of those familiar twins, Cause and Effect. In brief, we are reaping

Music, surely, is taught today with more intelligence, with more system, in a more rational and cogent manner than it was, say, fifty years ago. America—to her credit be it said—has done her full share to perfect methods of pedagogy. The study of psychology has contributed subtly to the cause of better teaching. In music we have discovered a simple fact: that a student, to be worth his salt, should be able to read notes with fluency. People suspected this for many years, and men have been reading music for quite some time; but until fairly recently it was the instrument, or the voice, that was the thing—everything—to the exclusion of such minor factors as ear-training and sight-singing. We know better today than to despise such "extras."

Particularly in sight-singing has the outlook changed. Leading schools and teachers in all parts of the country are according more and more importance to this subject. They recognize that it lies at the very root of musicianship. Furthermore, it is being taught in a scientific way, not simply as a separate subject, but linked up with the other theoretical subjects, particularly harmony.

Sight-singing is not as simple as its name sounds. It is true that virtually anyone can "sing" a scale; the ability has become almost instinctive, needing only a little friendly prodding to waken it to life. But intervals, especially those wider than a perfect fourth and notably the augmented and diminished varieties—these are by no means easy to master. Of recent years many musicians have sought the most logical and effective methods of presenting this subject to the student and layman. The ideas of some of the well-known exponents of sight-singing are set forth in the present article.

One of the pioneer champions of sight-singing in this country is Dr. Frank Damrosch, director of the Institute of Musical Art. In fact, few men have done as much to create an intelligent interest in choral singing and fine choral music as Dr. Damrosch. Seen in his study at the Institute, he modestly tried to shunt the interviewer over to George A. Wedge, head of the department of ear-training and sight-singing at this school. Questioning, however, brought a reward in the form of some interesting observations and reminiscences.

The Work of Dr. Damrosch

"There is a great difference," said Dr. Damrosch, "in the methods (I dislike that word) of presenting sight-singing to the trained student and to the average person who 'just wants to sing.' In 1892, when I started the People's Singing Classes in New York, I devised a book which enabled the layman to learn to sing at sight in eight lessons. Here at the Institute, we of course apply other principles, and in our preparatory centers for young children we introduce still other ideas."

"In the southern countries of Europe the conservatories use the 'fixed do' system; in the northern countries the 'movable do' is favored. Wüllner, who developed a wonderful method of sight-singing, uses what we here call the 'movable do' system, which teaches key-relationship. We utilize the recognition of the key-center, and in that way (as we do not use syllables) pupils are constantly made to think of tonality."

"I began my work in the year '84, when I was appointed supervisor of music in the public schools of Denver. My father died the following year and I came east to New York and was for six years connected with the Metropolitan Opera. In '92 I felt that I could teach wage-earners, and at the first meeting of

our singing classes in Cooper Union we had 700 people."

"That couldn't be matched today," the writer interjected.

"No," agreed Dr. Damrosch; "people in those days had nothing to do of a Sunday afternoon. Now entertainment is cheap and abundant—the moving pictures and all that. It's a pity."

The First Steps

"How did I teach untrained people to sing at sight? Well, very briefly, I began by getting them to sing the scale slowly—the first note, second, third, and so on, till they mastered this task. In this way we gradually brought every note into its proper relation. I would let them sing the notes with their letter-names. Soon I gave them a 'Round,' and they went simply crazy with delight to hear themselves making harmony as the 'Round' unfolded!"

"In the third year I gave the chorus lessons in elementary harmony, and they reached such a point of excellence that I had only to call for the kind of cadence wanted and they would sing it right off without the aid of an instrument."

"The adoption of sight-singing as a serious study by conservatories is comparatively recent. There was a time, say half a century ago, when, if you had asked at a music school to be taught to sing at sight, they would have looked at you in amazement. Of course, they had, and still have some solfeggio; but scientific development of sight-singing was really started in this country. In 1836,



"A Student, to Be Worth His Salt, Should Be Able to Read Notes with Fluency"

I think, Lowell Mason began to teach school children to read music at sight, and thus laid the foundations."

"But what about Europe; the Paris Conservatoire, for instance, where advanced students have to sing difficult exercises in all the clefs?" the writer inquired.

As It Is in Paris

"A curious state of affairs exists over there," was the reply. "I visited the famous French school, and this was my experience. In the solfège class a girl read off very difficult exercises with piano accompaniment."

"That is fine," said I, "but where are the lower grades?" The teacher was nonplussed; he hemmed and hawed.

"There are none," he finally said.

"None! But how do you get the students to this advanced point?"

"It developed that pupils are required



People of All Ages and of Divers Shapes and Sizes Attend Sight-Singing Classes and Vifaora Plays with the Notion of What Such a Class Might Be Like

to know how to read music before being admitted to the Conservatoire. No doubt there are many private teachers in Paris who can give students this training; but as you see, the Conservatoire makes no provision for this work in its curricula. There, I think, our large music schools are definitely in the lead."

G. A. Wedge Correlates Studies

George A. Wedge, who is a faculty member of both the Institute of Musical Art in New York and the Curtis Institute of Music in Philadelphia, has in recent years won a commanding place among authorities on ear-training and sight-singing. The author of two widely known and used books on these allied subjects, Mr. Wedge has made a most exhaustive exploration of the field they cover, and the soundness of his theories is shown by the success that has attended their application.

"We have only two things to begin with—pulse, and the tonic triad," Mr. Wedge said to the writer. "With these elements even the most stupid pupil can be developed."

"In old methods of sight-singing, it was usually a question of intoning intervals as such. It seemed to me, in developing this work, that sight-singing should be an integral part of the pupil's other musical studies, and that as soon as a point in harmony was taken up it should be developed in sight-singing. The studies must be pursued side by side."

"I base all my work on the tonic triad. Pupils very quickly learn to master the octave; then the third and fifth degrees of the scale are added, and the triad is complete. Skips, being always part of a chord, present little difficulty, and all chords are the same structure, major or minor."

"As I point out in my book, 'Advanced Ear-training and Sight-singing,' an harmonic interval and most melodic intervals are parts of a chord and sound in relation to the root of the chord. All the intervals in the I chord are consonant intervals, or intervals which do not need resolution: the major and minor thirds, major and minor sixths, and perfect fourth and fifth."

"After practice in the 'rest tones,' we take up skips in the 'active tones,' such as the fourth and seventh degrees of the scale, tones which strive for resolution. We never really read by intervals. Pupils who have been correctly guided are normally strong in feeling of key-sense, and chords are much easier to hear and acquire mentally than melody."

"Of course, the best time to begin this work with students is in childhood, when the mind is plastic. But I see no sense in making children use the 'fixed do.' They are taught the lines on the staff; why not teach them the letters at once?"

"All the work we do has a broader object than merely teaching people to sing at sight. It also aims to give, and does give, instrumental students a *vocal* attitude toward their work. After all, the true instrumentalist is a 'singer'—

the instrument is his voice. And here is a rather curious fact: I find that one's mind cannot retain a phrase larger than one can sing in a single breath. One needs, as it were, a catch-breath for the brain. The words help greatly in correct phrasing. Again take the Bach B Minor Mass, which my classes are now working on. When they read that masterpiece, the phrasing is very difficult, but when they have the words along with the notes, the musical side is opened up and illuminated."

A quotation from the first lesson of Mr. Wedge's "Advanced Ear-training and Sight-singing" gives a clew to the practical nature of his treatment of the subject and its thorough character. In Section C, under the heading "Absolute Intervals," he writes:

"In sight-singing there is no need of thinking the interval name or the size of the skip made, as long as the key is known. It is only when this feeling of key has been broken down by unusual skips or a modulation that a knowledge of how to sing absolute or unrelated intervals is needed, and then only until the tonality has been re-established. The position of intervals on the staff and in the major scale, also of what chords they are a part, must be known so that they may be quickly recognized and sung."

"There are major 3rds on the staff from c—e, f—a, g—b; in the major scale from 1—3, 4—6, 5—7; in the I, V, II, IV, VI and III chords. To sing a major 3rd up, make the lower tone 1 and sing 3; to sing a major 3rd down, make the upper tone 3 and sing 1."

"(a) Play any tone on the piano, sing the tone calling it 1, then sing the tone a major 3rd above, calling it 3. Test.

"(b) Play any tone on the piano, sing the tone calling it 3, then sing the tone a major 3rd below, calling it 1.

"(c) Repeat, singing the letter name of the pitches."

It will be seen from the foregoing that Mr. Wedge makes ear-training and sight-singing twin branches of harmonic work, treating them as an inherent part of theoretical studies. Actually, his method provides a living form of training in harmony, not only because it robs the symbol of its dull, sickly terrors and transforms it into a friendly shorthand for sound, but because it is based from first to last on vital and natural principles. He begins with the tonic triad—the rock foundation of all music—and builds upon and around it, drawing all his material from this natural basis. The study is thus reduced to its simplest form, and a feeling for *chord* and *pulse* is inculcated from the very first.

Mr. Luyster's Principle

Twenty-seven years' experience in the teaching of sight-singing gives weight to the views of Wilbur A. Luyster, who has studios both in Manhattan and Brooklyn.

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Xaver Scharwenka Returns to America for His First Visit in Eleven Years



Xaver Scharwenka Just after Landing in America Last Saturday. Reading from Left to Right, the Figures Are Mrs. Seydell, Niece of the Pianist; Mr. Scharwenka, Mme. Ella Backus-Behr, His Former Pupil; Mme. Scharwenka, and the Pianist's Daughter, Lucie

XAVER SCHARWENKA, pianist and teacher, arrived in New York on the Saxonie on June 14, to pay his first visit here in eleven years. He landed about two in the afternoon and took a late afternoon train for Chicago, where he will teach at the summer master school of the Chicago Musical College. He was accompanied by his wife and his daughter Lucie.

It was difficult to realize that Mr. Scharwenka is seventy-four years old, and the group of musicians and former pupils who met him at the dock declared that he had aged not at all in the years that he had been away from this country. Cool and collected, in spite of the volleys of questions and congratulations fired at him from all points of the compass at the same time, he seemed like a man of half his years. An hour later at an impromptu *Kaffee klatsch* at the home of his former pupil, Mme. Ella Backus-Behr, he was fresh and vigorous in spite of an exceedingly rough Atlantic crossing.

"Fatigue?" he said, "I don't know what it means! And what's more, I hope I shall never find out! Anyway,

if I were fatigued now, how do you suppose I should feel when I reach Chicago tomorrow? And I shall have to rehearse all day Monday, for one of the pupils at the Musical College is to play my Fourth Concerto at a graduation concert. The last time it was given in this country, so far as I know, was in Boston in 1913, and I was the pianist then and not the conductor.

"They all tell me I shall find America greatly changed. I don't know. Everyone is so kind that I really feel as though I were coming back home. In Chicago, some friends have placed their house at our disposal and are going to keep house for us.

"I shall be in Chicago until the first of August. Then we come back here and shall visit Mme. Backus-Behr, until we go back to Germany the middle of the month. In Chicago, besides teaching, I shall give some recitals in July.

"Programs? I don't know yet. At the last recital I gave in Berlin, I played two Beethoven Sonatas, a Ballade and Fantaisie of Chopin, Liszt's 'Mephisto' Waltz, his Thirteenth Rhapsodie and the Schumann Carneval, among other things, so you see I haven't had to fall back just yet on pieces that are of slight technical difficulty.

"No, I didn't play the 'Polish Dance!' Oh, that piece! It was the

cal clubs at the University of Pennsylvania," states George E. Nitzsche, University recorder. "The academic records of these men are as good as the average. The eligibility committee will not permit our students to represent the University in any of the musical clubs unless their academic records are clear."

The Middle West has as its spokesman the University of Chicago. President Ernest D. Burton, telegraphs to MUSICAL AMERICA that, though there are "no special data available," he is under the "impression musical students stand well" among their classmates.

Hunter College in the City of New York, an institution for girls under municipal sponsorship, makes music one of the strongest points in its curriculum. Prof. Henry T. Fleck, head of the music department, states that under the system in effect there, "it is impossible for students to sacrifice their academic work to their music. The difficulty in many universities and colleges," Prof. Fleck says, "is that the music department is like a private conservatory. At Hunter College music is part of the regular academic curriculum and more than 800 students take work in the department. The girls who specialize in music are not permitted to let their academic work fall below the standard."

The benefits of participation in musical activities have been scarcely touched on in the replies submitted by educators, but these are recognized by most authorities, from Plato to contemporaries, as incalculable in their refining and cultural phases.

first thing I ever composed and I was only seventeen when I did it. Over here in 1890, I was guest of honor at a banquet at which Anton Seidl presided and one of the guests had procured details about the 'Polish Dance.' He told me then, thirty-four years ago, that if I had copyrighted it, I should have made \$90,000 in royalties by that time. Thus do we not know when fortune is at our doors!"

Mr. Scharwenka sat at the piano and began to play. It was a Rhapsodie of Liszt. The talk stopped instantly and everyone sat or stood motionless. The difficult passages rippled from the piano and the suave ones sang with exquisite tone. Longfellow's line about Torquemada came to one's mind: "For age is opportunity as well as youth itself."

"And now," said Mr. Scharwenka, as a respectful silence greeted the end of the piece, "we must start for Chicago!"

JOHN ALAN HAUGHTON.

ORGANISTS MEET IN ANNUAL CONVENTION

Allentown, Pa., Is Scene of State Gathering—New Cantata Sung

ALLENTEW, PA., June 14.—The Pennsylvania State Council of the National Association of Organists held its fourth convention here recently in the Asbury M. E. Church. The programs included addresses by Dr. W. A. Wolfe, State president of the organization; Herbert Brown of the Austin Organ Company; E. W. Unger, organist of Salem Reformed Church in this city, and Frederick Schlieder of New York, who spoke on "Conscious Musical Creation."

A feature of the convention was a musical service in which the following organists were heard: Henry Eiclin and Thomas Yeager of Easton, Pa., and W. W. Landis, Edward Kocher and Will Rees of this city. A Gordon Mitchell gave a special evening recital. A dinner and a sight-seeing tour of the city were other events.

The first performance of a new cantata, "The Song of Songs" by Homer Nearing, was given by the Handel and Haydn Society under Will Rees, with Blanche M. Speer, Myron Niesley and Warren Robbins, all of Philadelphia, as soloists. The work is scored for orchestra, but in this performance a piano version was used. The text is adapted from the Biblical "Song of Solomon" by the composer, and the score makes use of modern effects in its harmony to suggest Oriental color, but is pleasantly melodious. It tells the story of a Shulamite maiden who is carried away to the palace of Solomon, but her plea wins the heart of the king and she is permitted to return to her shepherd lover. The composer, conductor and soloists were recalled several times after the performance. The society will repeat the work in the autumn, and other performances will be given in the coming season by choruses in Philadelphia, Los Angeles, Baltimore and Springfield, Mo.

The Nurses' Chorus of the Allentown Hospital training school, assisted by Mrs. Charles Hunsicker, soprano, gave a recent concert at the High School. The soprano was applauded in the aria "Ernani, Involami" from Verdi's opera and other works. Henry Stermer conducted the chorus smoothly.

Mildred Faas, soprano of Philadelphia, was the soloist in a recent concert given by the new chorus of associated churches, led by Warren T. Acker. The soloist won great success with her colorful and appealing singing.

Stravinsky to Conduct Philharmonic

Igor Stravinsky, Russian composer and conductor, has been engaged by the New York Philharmonic Society as guest conductor for some of its concerts next season. Stravinsky's visit to America, which was first announced in MUSICAL AMERICA, on March 29, will be for the purpose of conducting his own orchestral works and to give piano recitals. It is expected that he will play with almost all the major American orchestras his new piano concerto, given for the first time by Koussevitzky, this spring, with the composer as soloist.

APPROPRIATES FUNDS FOR CIVIC CONCERTS

Philadelphia Again Subsidizes Summer Series at Fairmount Park

By W. R. Murphy

PHILADELPHIA, June 14.—The City Council has appropriated sufficient funds for the third season of the Lemon Hill concerts. They will be given by the Fairmount Park Symphony Orchestra, consisting of more than fifty players, mainly from the Philadelphia Orchestra. Louis Mattson, assistant manager of the orchestra, who has so creditably managed the park concerts since their inauguration as a civic affair, will again have full charge of the arrangements.

Nahan Franko, well-known to music-loving Philadelphians from his Willow Grove engagements in past years, has been engaged to open the series on Monday evening, July 7. Victor Kolar, assistant conductor of the Detroit Symphony, who has won a following here in the past two years, will conduct for a fortnight, beginning July 21. Richard Hageman, formerly of the Metropolitan Opera House, will lead the band for the final three weeks of the season, opening Sunday evening, Aug. 24.

The programs will follow the precedent of previous years, with standard numbers, some of lighter character but of musical merit, and excerpts from the classic and modern symphonies. Entire symphonies will be given on occasion and there will be interesting soloists as well.

W. R. MURPHY.

ARTISTS ARRIVE AND SAIL

Liners Take Prominent Musicians Abroad
—Two Eminent Tenors Arrive

Fortune Gallo, impresario of the San Carlo Grand Opera Company and numerous other musical enterprises, was a passenger sailing on the Leviathan on June 14. He was accompanied by Mrs. Gallo, known professionally as Sofia Charlebois, soprano, and a secretary. Mr. Gallo is making his annual pilgrimage abroad to find new voices and novelties for his two opera companies and the musical activities under his control. He will return prior to the opening of his New York opera season in September. Gladys Axman, dramatic soprano, formerly of the Metropolitan and last season a member of the San Carlo Grand Opera Company, was also on board the Leviathan.

On June 13 the Olympic had on board Otto H. Kahn, chairman of the board of directors of the Metropolitan, and Loraine Wyman, concert soprano, who will spend her vacation in France and Italy.

Giovanni Martinelli, tenor of the Metropolitan, who has been in Europe since the closing of the opera house, arrived on the Paris on June 13 to sing at Ravinia. Adele Margulies, pianist, and Israel Vichnin, violinist, sailed on the President Roosevelt on June 12. Mrs. Artur Bodanzky, wife of the Metropolitan conductor, and Emmy Krueger, concert soprano, sailed on the Resolute on June 10. Hipolito Lazaro, tenor, formerly of the Metropolitan, arrived from Cuba with Mrs. Lazaro last week.

WILL HEAR PHILHARMONIC

Eastern Cities to Be Visited By New York Orchestra

Plans for the autumn tour of the New York Philharmonic under Willem Van Hoogstraten include a concert in Stamford, Conn., on Oct. 18, and appearances during the week of Oct. 19 in Providence, R. I.; New London and New Haven, Conn.; Northampton, Worcester, Holyoke and Boston, Mass. This tour will be preceded by concerts in Carnegie Hall on Oct. 16 and 17.

One concert will also be given either in Lowell or Pittsfield, and it is probable an additional program will be added to the schedule.

Soloists for the tour will be Scipione Guidi, concertmaster who will play a violin concerto in Stamford; Yolanda Mérö, Carol Robinson and Elly Ney, pianists. Mme. Mérö will play in Providence and Boston, Miss Robinson in New Haven and Worcester, and Mme. Ney in New London.

Carl Reinecke, Guardian of Classics, Honored on Centenary

Leipzig's Greatest Musical Figure in Closing Years of Nineteenth Century Was Equally Notable as Pianist, Conductor and Teacher—The Friend of Schumann and Mendelssohn, He Became Court Pianist to the King of Denmark, and Led the Gewandhaus Orchestra For Three Decades

COURT pianist to the King of Denmark, violinist of note and orchestral conductor of European renown—Carl Reinecke, the centenary of whose birth is being celebrated this month, touched and ornamented many departments of music. Besides his work as virtuoso, he was productive as composer and, in addition, held chairs in counterpoint and composition at the Conservatories of Cologne and Leipzig. Truly a remarkable record, and one which few men of this age of specialists can equal! He had a great influence on young artists in the closing years of the nineteenth century. Those who heard him in his prime called him the Mozart performer *par excellence*. The fame of the man attracted pupils from many lands.

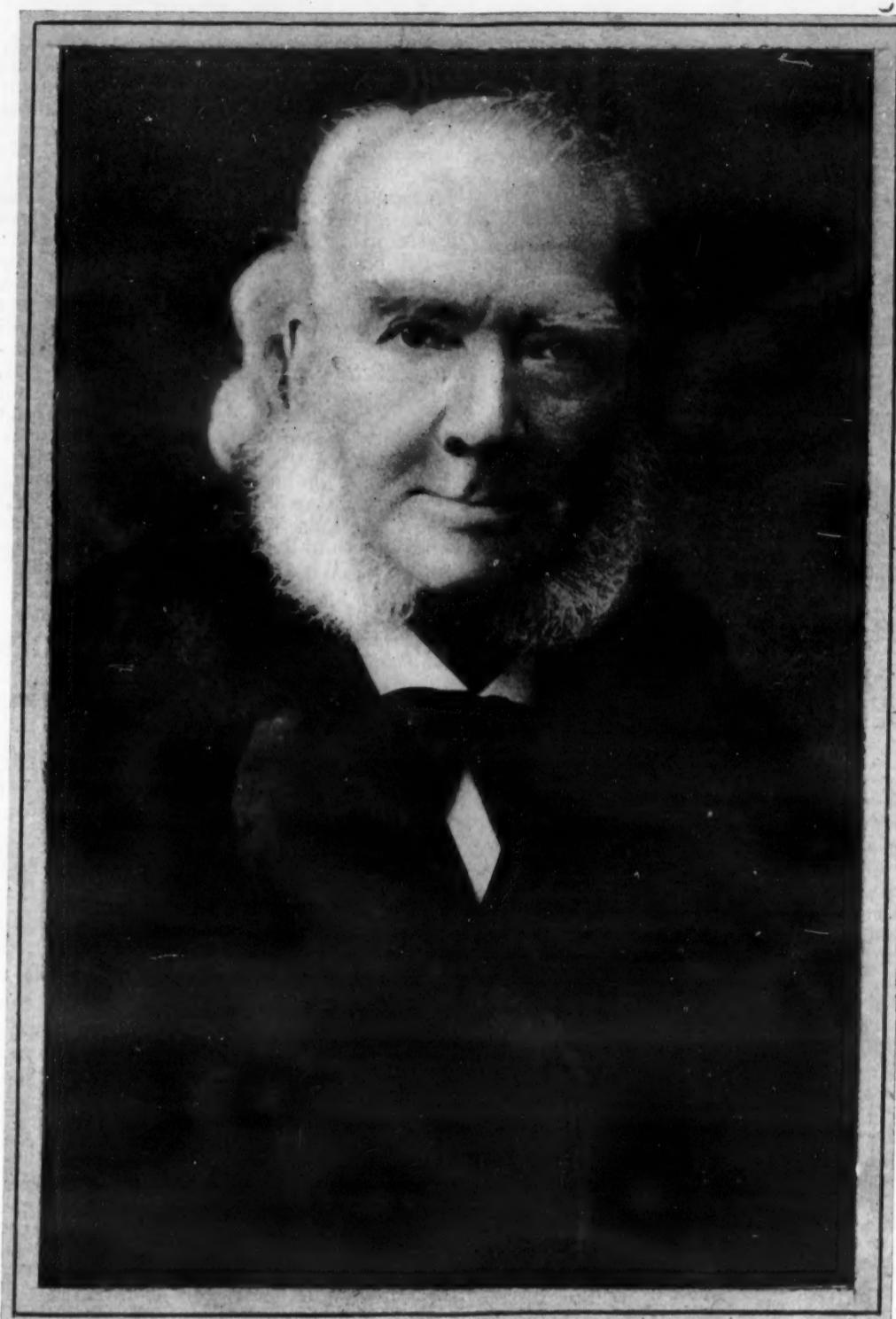
One of the musical leaders of his time, a great conductor and inspired pianist, Reinecke has not reaped as much of posthumous fame as he deserves. He was a notable force in carrying on the classic tradition in an age when Liszt and Wagner were turning the old concepts topsy-turvy. Reinecke was called "Mendelssohn's successor," because of his adherence to the style of that composer. He was the contemporary and intimate friend of Schumann, some of whose Romantic traits he shared as composer. And he was the founder of a notable tradition as conductor of the Gewandhaus Orchestra in Leipzig, paving the way for Nikisch. It is eminently fitting that in this year of the centenary of Reinecke's birth, the Gewandhaus players under Furtwängler are to offer a program of his works. Elsewhere, throughout the musical world, the centenary will probably find echoes. Many of this famous musician's pupils are living today, who made the journey to Leipzig to study under him at the Conservatory.

A Precocious Youth

Reinecke was born June 23, 1824, at Altona, the son of a musician. His father, who was musical director at the Seminary of Segeberg from 1844 to 1869, taught him piano, violin and viola, when he was five years old. Weekly he listened to ensemble playing at his father's home, and many years later, when he was conductor of the world-renowned Gewandhaus Orchestra, he often spoke of the great influence and advantages he had gained through these regular Friday meetings.

At one of these musicales, a Haydn quartet was played, but somehow, or other, in the middle of the quartet a dissonance occurred which no one seemed able to explain. Again and again the part was played over, but it was of no avail. Carl, who was then just six years old, pointed out that there were four measures missing in the 'cello part, which was a handwritten copy. At first everybody laughed, but on the insistence of Dr. Schubart, a physician always present at these musicales, the players had to acknowledge that the six-year-old boy was right. The elder Reinecke from that day on was convinced that his son was going to be a musician, and started giving him lessons in theory.

Reinecke made his first appearances in public at the age of eleven. He later became an expert ensemble player as a violinist, but it was as pianist that he won



REINECKE IN HIS LAST YEARS

A Photograph of the Famous Leipzig Conductor and Teacher as Many Pupils from the United States Remember Him in Later Victorian Days. He Was Director of Studies at the Leipzig Conservatory in the 'Nineties, and Applicants for Admission to That Noted Institution Submitted Their Schedule of Work to the Keen Glance of the Beloved Champion of Classicism

his first early fame. At eighteen he went on a concert tour of Scandinavia, and had encouraging success, particularly in Copenhagen. During his first visit to this city in June, 1843, he made an excursion to Stockholm, with a company of several hundred students. He was then nineteen years old, and was already well-known in Copenhagen. Countess Plessen, through whose recommendation he was invited to play at the Court of Denmark, made it possible for him to get into touch with influential people of Stockholm. Among these was Baron von Berzelius, the chemist, best known as inventor of the petroleum lamp.

In 1843 Reinecke settled in Leipzig, where he went on with his studies, and made the acquaintance of Schumann and Mendelssohn. Here he had his headquarters until 1846, except when he made a tour to Riga and stopped on the way back at Bremen and Hanover.

Meeting with Schumann

Concerning his first meeting with Schumann, who was to have a considerable influence on his art, Reinecke speaks in his little book "Und manche liebe Schatten stiegen auf." The meeting with Schumann took place during an evening party in the house of the music publisher, Friedrich Hofmeister. Schumann, who, as a rule, was not talkative, treated young Reinecke most kindly. He probably knew of the latter's enthusiasm for his compositions and also of his playing them publicly—a fact which brought him many rebukes, as Schumann's pieces were rather severely criticized at that time.

This meeting was the beginning of a friendship which became closer during Reinecke's second stay at Leipzig and

during his Düsseldorf period, which was only brought to an end through Schumann's illness. Very interesting were the meetings in the well-known restaurant "Kaffeebaum," where the pictures of both masters are still to be seen on the wall.

Reinecke on a beautiful summer evening strolled along to the "Kaffeebaum," hoping to meet Schumann. As he did not find him, he went back to his home, which was situated on the corner of Nordstrasse and the Promenade, a small, old fashioned two-story building. Reinecke, when not far from his house heard the sound of a piano. On coming nearer he recognized one of his piano pieces, Op. 17, which he had composed during the afternoon. There was a light in his room and upon entering he found Schumann playing the pieces from his manuscript, on which the ink had not had time to dry.

Schumann later dedicated his Four Fugues for the piano, known as Op. 72, to Reinecke.

Wasielewski and Liszt

Reinecke's tour to Riga was made with Wasielewski, the violinist and later biographer of Beethoven and Schumann. The latter tells in his memoirs of his meeting with Reinecke.

Wasielewski, at that time a pupil of the Leipzig Conservatory, was notified by Ferdinand David, his teacher, to play at the first public Easter Examination of 1844. Notwithstanding the great pleasure it gave him, he felt very much embarrassed, because he did not have a dress coat. The time was too short to have one made, and the coat of a fellow pupil did not fit at all. What was he to do?

At last his chum remembered that Reinecke had one. Wasielewski, to whom

Began Study of Music at Age of Five and Made First Concert Appearance at Eleven — Loan of Dress Coat Led to Long Friendship with Wasielewski, Biographer of Beethoven and Schumann—A Turn at Roulette—Stood Faithfully for the Older Tradition

Reinecke was unknown, hesitated to approach an artist who had already played at the Gewandhaus. But his friend, mentioning the latter's readiness and general kindness, went to his apartment, which was situated on the same floor.

Reinecke was glad to be able to help. Wasielewski in later years often said that he greatly valued a friendship which lasted for more than half a century.

An anecdote of the musician's life during this period, told by his son, Carl Reinecke of Leipzig, concerns the mighty world-figure of Liszt.

In the early forties, Liszt gave a concert at Baden-Baden, and, with his well-known kindness towards others, invited young Reinecke to play. The morning following the concert everybody was ready to depart, but as there was plenty of time before the arrival of the post carriage, both Liszt and Reinecke watched the game going on in the hall.

Liszt turning to Reinecke said, "Enfin, my dear Reinecke, why don't you chance a *louis d'or*?" Reinecke, following his suggestion, put his *louis d'or* on a number just at the moment the posthorn blew. Reinecke quickly went to the window to ask the driver how much time remained before departing. Upon coming back Liszt told him to fill his hat with the heap of money on the table, as he was the winner!

Reinecke, not knowing the game, had placed his *louis d'or* on a number instead of on red or black. The number this time was the winner. The croupier, not seeing Reinecke at the table, was under the impression that he wanted to bet the whole amount again, and continued the game. For the second time things were in Reinecke's favor, the same number making him winner of about 30,000 marks. Liszt said that he considered him a very fine pianist, but a still better roulette player!

Feted at Danish Court

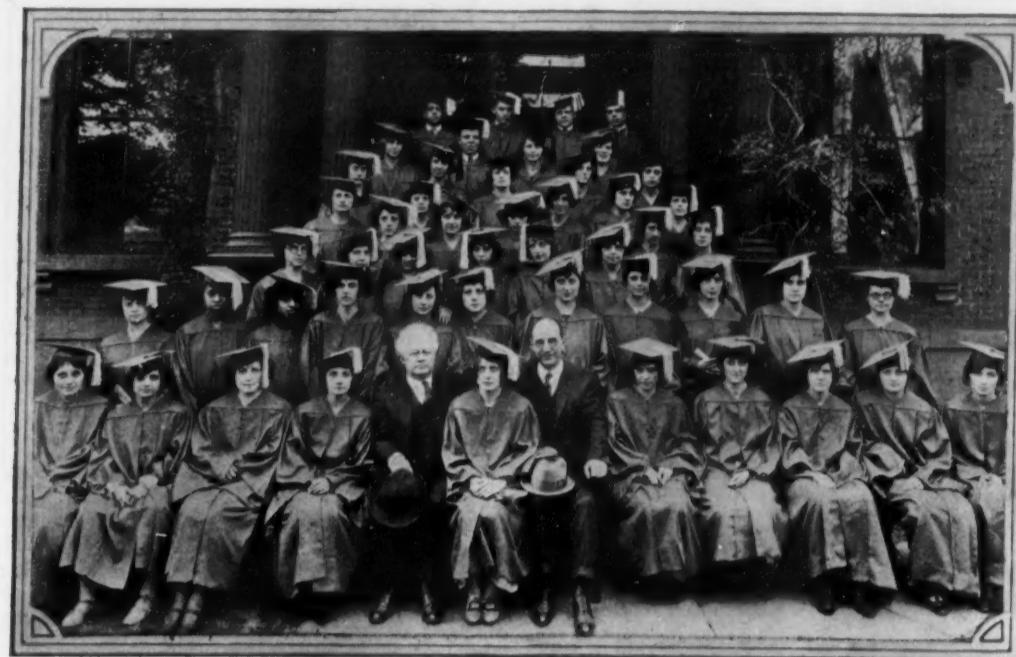
Reinecke was appointed court-pianist by Christian VIII of Denmark, from whom he had a stipend during the years of his first Leipzig residence. In 1846 he again visited Copenhagen and took up his post at the Court. Here he remained for two years. He later made a tour in France and Italy with Könislöw, the violinist, and on his return was appointed professor of piano and theory at the Cologne Conservatory. Five years later he took up the post of music director at the University of Breslau.

His appointment to the conductorship of the Gewandhaus Orchestra—in which post he won his greatest fame—came in 1860. He became professor of composition at the Conservatory in the same year. For nearly forty years he held this important post, resigning his conductorship in 1895, but retaining his professorship until 1902. Reinecke made a number of tours as pianist in these years, especially to England, where he was heard as soloist with the Royal Philharmonic and at the Crystal Palace in 1869.

Of the period when he was the most famous musical figure in Leipzig, one anecdote is given us by his son. Reinecke had married the daughter of Councillor Scharnke. With his father-in-law, a well-to-do gentleman of the older school, Reinecke was sitting at ease over a glass of wine one afternoon when a Russian nobleman called. He had a penchant for inflicting his compositions, of which he was very proud, upon others, and a plot was hatched be-

[Continued on page 22]

Eighty-Three Students Are Graduated at Ithaca's Twenty-Eighth Commencement



Graduating Class of Ithaca Conservatory and Affiliated Schools—The Three Central Figures Are W. Grant Egbert, Musical Director (Left); Sara Marsh, Class President, and George C. Williams, President of the Institution

ITHACA, N. Y., June 14.—The Ithaca Conservatory of Music and Affiliated Schools granted diplomas to eighty-three graduates at the twenty-eighth annual commencement exercises, which were held in the gymnasium on the evening of May 26. The program included two numbers from Mendelssohn's "Elijah," sung by the Oratorio Chorus, under Bert Rogers Lyon; an address by Pierre V. R. Key, and the presentation of diplomas by W. Grant Egbert.

Medals were awarded to students, who in recent contests were selected by the judges as having displayed the highest ability. In piano, Katherine Kline, Trevorton, Pa., won first place, and Marion Starkweather, Worcester, N. Y., second; voice, Gretchen Haller, Herkimer, N. Y., and Arnold Putman, Duluth, Minn.; expression, Leah Unangst, Nazareth, Pa., and Alice Ridley, Ithaca; violin, Regina Bleil, Glenshaw, Pa., and Lynn Bogart, Binghamton, N. Y.; physical education, Doris Pettengill, Melrose Highlands, Mass., and Sara Miller, Oneonta, N. Y.

A system of bestowing special honors for excellency in scholarship and school leadership was carried out for the first time this year. The dean of each school selected the honor student from his department and from these the faculty chose the honor student from the institution. Those selected were as follows: music schools, Sara Marsh, Westfield, Pa.; Williams School of Expression, Alice Stone, Uniontown, Pa.; Chautauqua and Lyceum Arts School, Betty Singer, Freeland, Pa.; Academy of Public School Music, Doris Phillips, Ithaca; Ithaca School of Physical Education, Doris Pettengill, Melrose Highlands, Mass.

Miss Marsh and Miss Stone tied for the highest honor, consequently both lead in the commencement events. The exercises were the culmination of one of the most interesting and successful commencement seasons ever experienced. Particularly successful was the alumni reunion, at which it was voted to raise a \$500,000 endowment fund.

The following graduates received diplomas: piano, Frances A. Manning, Tulsa, Okla.; Geraldine Constance Gorum, Rockford, Ill.; Naomi Alice Schuler, Allentown, Pa.; Elta Maude Moore, New Lexington, Pa.; Marion Elizabeth Starkweather, Worcester, N. Y.; Katherine Kline, Trevorton, Pa.; Ruth Dana, Kingston, N. Y.; Dorothy T. Perry, Ithaca, N. Y.; Marion Reba Shaw, Philadelphia, Pa.; and Madeline Randall Blackburn, Southampton.

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Ont.; Green Evans, Stephenville, Tex.; Frances Marjorie Fancher, Montrose, Pa.; Marjorie Sarah Fisher, Seneca Falls, N. Y.; Katherine Frances Fisher, Seneca Falls, N. Y.; Josephine Estelle Hoffman, Dubois, Pa.; John Edward Hughes, Hudson, N. Y.; Thomas Dolan Hyland, Sayre, Pa.; Frank Herbert Kiff, Hammondsport, N. Y.; Margaret Elizabeth McLaughry, Mercer, Pa.; Sarah Kathleen Miller, Oneonta, N. Y.; Francis J. Moore, Holyoke, Mass.; Wilson James Moore, Jr., Homer, N. Y.; Edward K. Murphy, Auburn, N. Y.; Isabel May Nagel, Buffalo, N. Y.; Grace Josephine Pelton, Geneva, Ohio; Margaret Doris Pettengill, Melrose Highlands, Mass.; Ruth N. Rader, Circleville, Ohio; Mary Gertrude Regan, Holyoke, Mass.; Claudia Edith Roberts, Ogden, Utah; Earl Bates Robertson, Ithaca; Marion Stratton Rogers, Evans Mills, N. Y.; Vera Elizabeth Rummell, Mercer, Pa.; Elva M. Shupp, Geneva, Ohio; Frank Elton Snell, Rockland, Mass.; Ethel Minnie Spaller, Wheeling, W. Va.; Venna B. Straitiff, Punxsutawney, Pa.; Mary Eleanor Theimer, Owatonna, Minn.; Andrew John Thomas, Newark, N. Y.; John Arthur Wallize, Lewistown, Pa., and Rosalind Louise White, North Bennington, Vt. G. E.

Renée Thornton Makes Début in Philadelphia to Help Hospital Fund



Photo by G. M. Kesslere

Renée Thornton, Soprano

Renée Thornton's début in Philadelphia recently had a double interest, inasmuch as the concert at which she sang was given in aid of the Bryn Mawr Hospital Endowment Fund.

Appearing as soloist at the Main Line Festival, Mme. Thornton, who is Mrs. Richard Hageman in private life, won an instantaneous success, the beauty of her soprano voice making an appeal that was enhanced by the artistry of her interpretations. Even the softest notes were distinctly heard across the Polo Fields, where the Festival was held.

Mme. Thornton's numbers were "De plus le jour" from "Louise" and three songs by Mr. Hageman.

with the Eastman Theater has just been completed. In this there will be provided quarters and equipment for constructing the scenic productions for the opera department. It will be possible for the Eastman School and Theater to produce opera with solo casts, chorus, orchestra, ballet and scenic productions of its own.

The members of the scholarship class are by vocal experience and maturity designed to be the principals of the operatic casts; the other students of the department, given constant experience in the chorus and in small rôles, are expected to fill the ranks of principals as time goes on. Two classes are maintained in the department, one advanced, which is composed of those who are making public appearances, the other of less advanced students, who are given promotion as their work merits. The opera department remains at work the summer session, which opens June 23 and closes July 26. Registrations for next year are already being received by Arthur M. See, secretary of the Eastman School.

Sophie Braslau, contralto, has been re-engaged for tour of the Pacific Coast next season, beginning late in November. Prior to her departure Miss Braslau will make ten concert appearances in the East.

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RIVOLI CONCERT ORCHESTRA

MEPHISTO'S MUSINGS



Alabama's Monument to a Bug Suggests a Similar Statue in Gratitude to Repressive Conductors Who May Spur American Composers to Livelier Action
—Mayor Hylan Springs a Little Surprise—The Much-Discussed Art Center—Politicians Sense Potential Voting Power of Musicians and Music-Lovers—General Dawes as a Musician and Patron—General Pershing Likes to Sing—Futurism in the Neighborhood Playhouse

Dear MUSICAL AMERICA:

Imagine a town rearing a statue to cherish the memory of a plague!

Well this thing has just happened down in Alabama.

Once cotton was king down in that part of the world. Then came a bug from Mexico. The snowy crop was ruined. Misery came in the wake of the blight on the fields; a shadow fell over thousands of homes. Business was paralyzed, for cotton was the solitary product and cotton had been downed by the Mexican bug.

Then some folks who could see through the black clouds of calamity suggested growing crops of another kind. "Let us raise corn and potatoes and hay, also cattle and hogs," they said.

"Impossible!" replied the others, "We have always grown cotton." They thought and acted only in terms of cotton, so naturally they were deeply prejudiced against the new idea. But the men who could see through the mists prevailed in their idea.

Today, this section of Alabama is flourishing. Cotton, the tyrant, has been banished. The rich soil is producing corn, hay and other reliable crops and over the pastures roam contented cattle. And the grateful citizens of enterprising Coffee County, Ala., have reared a monument inscribed, "In profound appreciation of the boll weevil and what it has done as the herald of prosperity."

The musical life of our country has been afflicted with a similar blight. Like the cotton grower, we have deliberately enthroned a despot as king.

In the pioneer days of native art, it was wise to depend on foreign lands for our musical supplies; even today, we must of course, have the best of the world's artists irrespective of their nationality. No real well-wisher of music will tolerate chauvinism.

But the encouragement of the chief factor of American music, the American composer, is a totally different matter. In this direction we must develop a national consciousness, a certain pride in our cultural possessions; we must protect the buds of talent and help them grow.

We must cultivate a large and diversified crop of creative musicians in America if we hope to go forward. And we shall eventually triumph, I declare, if we can pound sense into certain thick heads.

If our conductors won't give a friendly ear to new American works, naturally our composers will become discouraged; some of the weaker brethren will be driven by necessity into the gold-lined ranks of the ballad makers and the musical comedy manufacturers.

Creation must find expression. Our conductors, supported by American patrons and American audiences, must encourage our composers.

I do not demand that the works of

underdone composers be foisted on our public, but I do insist that our musicians be given preference over European mediocrities.

If our conductors must pick second-raters, let them choose our own immature men in preference.

If the American product is poor, let it die; if it is worthy, encourage it. But American orchestral works must be played so that we may know the worst at once. We demand this of the conductors.

In reality, the prevailing prejudice against American composers is a blessing. Our serious composers are becoming restive, our patrons of music are becoming dubious of the omniscience of the local conductor who condemns American music without a hearing.

We shall not be satisfied with a spectacular gesture on the part of certain conductors. I know of at least one leader who has earned the reputation of being a devout friend of native music—simply because he produces the novelties of a local pet.

Let us blast away the blight of prejudice. American artists have come into their own after a hard battle against the same brand of antagonism; now clear the road for the serious composer.

Those people down in Alabama put a yoke on a dangerous bug, as it were, and compelled it to haul them to prosperity. We must harness this musical prejudice in the same fashion. And this is how we can begin—you who read these lines must help:

Make up a list of American orchestral compositions. State all the facts, the full name and address of the composer. I will turn this material over to the United States Section of the International Society for Contemporary Music. Some of these scores may be produced in Europe. Of course, I cannot promise anything.

But such a list of American works is needed. Strange as it seems no such catalog exists.

In justice to the conductors who display an open-minded fairness, we must submit to them for their approval or rejection a representative lot of native works. By their actions we shall know them.

Our composers may yet erect a monument to the conductor who smiled at their labors. The inscription may read:

"Thank you, Mister Conductor, you awakened us!"

* * *

For a rare example of officialism, I invite your attention to a notice which was mailed last week to members of a musical organization in New York.

Without a word of explanation or apology, each member of the Musical Mutual Protective Union of New York is assessed ten dollars. "Any member not paying the assessment by the twentieth day of June, 1924, will automatically be suspended," reads the notice.

In return, each member will receive a certificate of indebtedness, without interest, payable before July 1, 1924.

Any musician who declines to pay out this sum is to be deprived of his union card—in other words, of his livelihood.

I know of some musicians who courteously requested some light on the subject so that they might know how their money was to be spent. They were politely informed that they should pay up and ask no questions.

The Union has fully justified its existence by checking the rapacity of stupid employers. Only last year the Union did excellent work by helping to thwart an ill-advised effort to lower the wage scale of the artists who play in our symphony orchestras.

I am glad your paper published at the time an extensive series of articles to prove that the symphony musician is far from being overpaid.

In its past days, the Musical Union rooted out many evils. Not for a moment would I deny the immense value or worth of the Union. I do, however, protest against such discourteous action as I have described.

The men who earn their living in orchestras of New York have been compelled to pay their dues to two unions because of a long-standing legal squabble. Now they are ordered to lend money and shut up.

If the matter were presented to the musicians fairly and frankly there could be no protest.

* * *

No politician worthy of the venerable name and in possession of his full senses would agree to act as judge at a beauty contest or a baby show, for very obvious reasons; our political guardians are too canny to be caught in such flimsy nets.

Mayor Hylan, of course, did not act as

Viafora's Pen Studies of Celebrities



William Bachaus Is Equally Familiar to Admirers of the Pianist's Art in Europe and America. This Distinguished Exponent of the Keyboard Won the Rubinstein Prize for Piano in 1905. He Toured Extensively in Europe Before Coming to America in 1912. His Return to the Local Platform Three Years Ago After an Absence of Several Seasons Was the Occasion of Rejoicing. Mr. Bachaus Is Now in Europe. He Will Be Heard Again in America Next Winter

judge in any competition of pulchritude, but he did have the nerve to stand firmly for a music and art center in Central Park. As a consequence, he was violently attacked by most New York papers and a number of influential organizations which opposed the use of Central Park for such a purpose. The attack was so cleverly handled that I verily believe many voters were influenced.

But the astute John F. Hylan has fooled 'em.

At a dinner last week at which City Chamberlain Philip Berolzheimer was the host, the Mayor sprang a little surprise. He explained that the city had abandoned the idea of creating a music and art center in the sacrosanct park.

Instead, the music center would be erected just outside of the park, he said, at the expense of a group of wealthy men. The project is to cost some \$15,000,000.

Irrespective of political color, musicians will approve an undertaking which advances the cause of music.

When the music center plan is further under way it will be time to discuss the actual use to which the building will be devoted.

I decline to condemn any idea, without a fair trial.

* * *

While politics and music won't mix in an artistic sense, our politicians, shrewd judges of human nature, are beginning to sense the potential voting power of musicians and music-lovers.

All readers of these columns know the story of the Jersey City official who won his election by appealing direct to musicians despite the fact that the opposing ticket was swept into office by a landslide; also, the victory of former Mayor James H. Preston of Baltimore who did so much for civic music in his city. I might cite many other examples to prove that music has often proved an invaluable ally of the wide-awake politician.

I dare say that General Dawes, the vice-presidential nominee, will gain the support of many musicians for the simple reason he is genuinely interested in music.

If you told the General that you considered him a second-rater as a business man he might be peeved enough to emit a string of his famous cuss words, but that's all. But disparage his musical taste and you'll hear the General snort.

General Dawes first came into the musical lime-light when he was one of the directors of the Chicago Opera Company.

He always had plenty to say on the subject of opera management. Later he was largely instrumental in appointing Mary Garden as general director of the company.

Once the General's interest in opera

induced him to take under his patronage a young Greek window cleaner, who worked in the Central Trust Company of which he is the head.

The General was impressed by the youth's singing of Greek ballads, but perhaps the deciding factor was the singer's resemblance to Caruso. Campanini permitted him to make his débüt as the Duke in "Rigoletto," and as Edgardo in "Lucia."

General Dawes had provided the young man with every facility for training. Despite the handsome appearance of the Dawes prodigy, the Chicago public failed to agree with the opinion of the General. To use a vaudeville word, the new singer "flopped."

This episode was told by the General himself in these words: "I once undertook to meddle with the artistic affairs of the Chicago Opera Association, but my selection of a tenor had such painful results that I have never since tried to advise the artistic management as to its course."

"I also tried my hand as a composer and even went so far as to publish some pieces for the violin, until it came to my ears that a musician, whose opinion I regard highly, had made the statement: 'If the notes that Charley Dawes takes in at his bank are as bad as those he puts on paper, then he will quickly go out of business.' Since that time I have left musical composition to the experts and am content to confine my musical activities to the financial side of the business."

While the General had proved himself a poor judge of vocal material, he exhibited considerable ability as a composer. In fact, a violin composition which he had dedicated to Amy Emerson Neill, a Chicago violinist, for whose playing he had a high esteem, is being played by a number of violinists.

When the General heard the comment of the musician on his compositions, he immediately tried to have the publication stopped and the copies withdrawn.

However, one of the pieces, Melody in A Major, had already fallen into the hands of Fritz Kreisler who promptly added it to his concert répertoire.

So you see the vice-presidential nominee is a bit sensitive when it comes to his own musical gifts.

* * *

Another music-lover of the same robust type as General Dawes is General John J. Pershing. I never suspected that Pershing concealed a love of music in his military heart, but Howard Barlow, the conductor, gives me corroborative evidence of the fact.

First of all, General Pershing has been personally interested in the work of the home opera enterprise fathered by Edward Albion in Washington. The

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

A. E. F. chief took more than a perfunctory interest in the artistic efforts of the Albion forces; he expressed a desire to prove of real help in the movement for opera in English by American singers.

I was rather dubious of the General's own musical ability, but my doubts were settled by the conductor of the American-National Orchestra.

"General Pershing likes nothing better than singing," explained Barlow.

"I don't say he has a good voice," he hurried to say, "but he does love to stand alongside the piano and try!"

Our vocal teachers have been caught napping. So far no one has announced:

"One and only teacher of General John J. Pershing, baritone."

* * *

The click-click-click of a noisy typewriter. The groans and squeaks of a carpet-sweeper. The squawks of an automobile horn. The metallic clanging of heavy chains dragged across the floor. The twitter of birds and the crowing of roosters.

These are the "instruments" enlisted for a "new suite," the "Symphonia Domestica Triangula" produced a couple of weeks ago at the Neighborhood Playhouse.

This little Playhouse, you know, is dedicated by the owners, the Misses Lewisohn, to worthy new movements in music, ballet and drama. Each season "The Grand Street Follies" is produced as a satirical commentary on current affairs.

The "music" presented is supposed to represent the performance of a new suite by the "International Imposers

Guild" and the score is by Messrs "Varinsky and Ornsberg."

Then there is the prima donna dressed in a silver brocade gown which has seen service in all the capitals of Europe. She stands on the stage, feet apart, jaw determinedly out and a flaming fan raised in the air to emphasize her effects.

We recognize in this figure a composite of several of our sopranos, apostles of futurism in music—I won't mention any names. Each panting breath tells that her will is in her song and her temperament in her red wig.

Of course, such a burlesque on our futurists is barbarous and unkind. But so were some of the programs given by certain modernistic organizations in New York last winter, says your

Mephisto

Encourage Children to Think in Terms of Music, Urges Evelyn Fletcher-Copp



Evelyn Fletcher-Copp, Founder of the Fletcher Music Method (Center), with One of Her Normal Classes in London, Ont.

WHEN Evelyn Fletcher-Copp, founder of the Fletcher Music Method, accepted her first position as a children's teacher, the first questions she asked were: "What method do you use in approaching the child mind? What is the difference between teaching children and older pupils?" And when she was told "There is no difference," Mrs. Copp, then Miss Fletcher, was dissatisfied. The child's point of view, she knew, differed entirely from that of the adult, or even that of the youth in his 'teens, and she realized instinctively the impossibility of treating them all alike with success.

Therefore this original young musician, lately returned from study in Europe, where she had been a member of Max Reger's composition class, set about the business of evolving some means whereby children could be interested in music. An upper room in the school in which she was engaged to teach was placed at her disposal, and there Miss Fletcher labored diligently with a fret-saw in the manufacture of wooden notes, rests and other signs. Her work was a labor of love, but it was labor nevertheless.

Sixty-five Notes Thrown Away

"One day," she says, "I started down stairs to a class carrying one large whole note and sixty-four sixtieth notes, all piled high in my arms, that I had cut out with great pains. But before I reached the foot of the staircase I stopped and regarded the collection with a critical eye. I reasoned that if I told my class the sixty-four pieces of wood were worth no more than one other piece of wood, they would never believe me, so I trudged upstairs and threw the lot away. My next necessity, therefore, was to devise some other means of teaching the value of notes. That I finally did with the time block, which represents a whole note that can be taken apart in half-notes, quarter-notes and so on."

The originality thus expressed is a dominant trait in Mrs. Copp's nature. "Teachers are beginning to realize the necessity of having something very attractive to offer parents, if parents are to encourage their children to take up the study of music," she says. "The old procedure was to train a child to copy the musical thoughts of others, then to study harmony and finally to compose. This order is exactly reversed in my method. Children are encouraged to think and express themselves in music, to cultivate self-expression in place of a blind mechanical imitation. In Fletcher classes children not only ask questions of the teacher, but of each other, so that their education ceases to be a mere drill and drudgery."

Likes Summer Classes

Mrs. Copp is an ardent advocate of summer teaching, and this year will conduct her twenty-seventh summer classes at the Castle, Miss C. E. Mason's School at Tarrytown-on-the-Hudson. These classes will open on June 25, and Mrs. Copp will number among her adherents Mr. and Mrs. Edwin H. Lemare, who have completely changed their holiday plans that their children may come under Mrs. Copp's supervision in pursuance of their musical studies. A suite of rooms at the Castle has been engaged by the celebrated organist for himself and his family. In making this move, Mr. Lemare has had in mind the enthusiasm of his friend, Sir Henry Wood, conductor of the Queen's Hall concerts in London, whose children have been Fletcher pupils for three years.

Assistants engaged by Mrs. Copp for these summer classes are Harriette Brower, pianist; Florence Irene Jones, violinist; Florence Fletcher, cellist, and Bianca Randall, singer. G. F. B.

Composers' Society Wins Suits Charging Copyright Infringement

The American Society of Composers, Authors and Publishers recently won favorable decisions in the joint hearing

of eleven law suits, charging infringement of copyright of members, against the Kansas City Division of the Motion Picture Owners of America, before Judge A. S. Van Valkenburgh in the United States District Court in that city. According to an announcement made last week by J. C. Rosenthal of the Society, the court awarded damages of \$250 on each count, there being several in most of the cases, and also counsel fees and costs. The plaintiffs were the following music publishers: Jerome N. Remick & Co., Leo Feist, Inc., Broadway Music Corporation, Irving Berlin, Inc.; Stark and Cowan, and Jack Mills, Inc. This decision came shortly after that handed down on May 13 in the United States District Court at Charleston, S. C., by Judge E. S. Cochran, when damages were awarded to the Society against the Pastime Amusement Company for the use of the late Victor Herbert's ballad, "Kiss Me Again."

CLEVELAND INSTITUTE MAKES BIG STRIDES

Enrollment Jumps from Seven to 657 Students in Three Years' Time

CLEVELAND, June 14.—Remarkable as an illustration of the growth and development of the Cleveland Institute of Music, since its foundation three years ago, is a pamphlet of impressive statistics recently issued by the school, called "The Third Year." It summarizes, briefly, the work of the Institute and its expansion from the small beginning in a room at the Statler Hotel to its present influential position.

The enrollment has increased, the published statistics show, from seven pupils during the first three months, to 657 in the third year; seventy-two per cent of this number are American and twenty-eight per cent are divided among ten other nationalities. Ten states, including Ohio, are represented in the enrollment, thirty-three cities in Ohio and sixteen cities in other states. The scholarships awarded include seven full scholarships, three of which are provided by the Juilliard Foundation, and twenty partial scholarships. Eighteen recitals have been given, seven by faculty members, eight informal recitals by students and three formal public student recitals to audiences averaging 600 persons.

Besides the reports on the growth of the school, the pamphlet describes its principal features and the more celebrated members of its faculty. The primary department and the innovations made by its director, Anita Frank, who has invented fifty musical games for children, is analyzed. The musical laboratory is characterized as "a practical training school, formed by the orchestra, the quartets and the chorus, where, under Ernest Bloch, the student-composer may have his work performed, analyzed, criticized and improved."

The chorus of the Institute, considered one of the greatest privileges the school has to offer, is free to all pupils. It has been organized under Mr. Bloch's leadership and affords an opportunity for students of counterpoint, form and voice. Mr. Bloch's work as director of the Institute, and in his special courses, is warmly praised in the report. "Ernest Bloch," it says, "is a director who is a leader among musicians and pedagogues,

Federation of Musicians Refuses to Recognize M. M. P. U.

The American Federation of Musicians last week issued a statement that there are no negotiations of any kind now pending between it, or anyone in its behalf, and the New York Local 310, Musical Mutual Protective Union. The latter organization several weeks ago started a movement, aiming to adjust the differences between it and the Federation, from which it was expelled several years ago. The officers of the Federation, Joseph N. Weber, president, and William J. Kerngood, secretary, announced that their organization will not in any way recognize the Musical Mutual Protective Union, or treat with anyone in behalf of it, but recognizes Local 802, Associated Musicians of Greater New York, as its only local in Greater New York.

and one of the greatest living composers." The heads of the various departments are John Peirce, voice; Victor de Gomez, 'cello; Beryl Rubinstein, piano and Andre de Ribaupierre, violin.

Under the direction of Charles D. Dawe, the large chorus, at Epworth-Euclid Memorial Church, gave a fine performance of the "Elijah." The singers were assisted by Florence Wasson, soprano; Alice Shaw Duggan, contralto; Frank Smith, tenor, and Arthur M. Parry, baritone. Mrs. J. Powell Jones was at the organ.

The Cleveland Festival Quartet, composed of Jean Webster Erisman, soprano; Helene Allmendinger, contralto; Morris A. Scott, tenor and Clarence A. Hanna, baritone, gave a program at the Women's Club on June 10. The guests were the women delegates to the Republican National Convention.

Morris A. Scott, pupil of Emma Hayden Eames, has been engaged as tenor soloist in James H. Rogers' Choir at the Unitarian Church.

Tamaki Miura to Tour Again in "Butterfly"

Before sailing for Europe last week Fortune Gallo, impresario of the San Carlo Opera Company, announced another tour early next season of Tamaki Miura, soprano, in "Butterfly." Favorite singers from the San Carlo roster will comprise special casts for the tour, which is to be made with a large chorus, ballet, orchestra and complete scenic equipment. Last year performances on a similar special tour were given in connection with concert courses, many of which made a feature of this operatic production. The greater part of next season's tour will be devoted to return engagements. Apart from "Butterfly," the repertoire will consist of operas not heard on last year's tour. This year "Carmen" will rank next to "Butterfly" in importance. Other operas to be given include "Marta," "Trovatore" and "The Barber of Seville." The tour will begin immediately upon the close of the San Carlo season in New York in September.

Otto Weil Will Represent Metropolitan Opera in Vienna

Otto Weil, for many years a member of the business staff of the Metropolitan Opera House, is retiring from the organization because of ill health. He sails on June 21 for his native Vienna, where he will act as business representative of the Metropolitan. A successor for the New York post has not yet been chosen but, it is understood, that Otto H. Kahn, who sails for Europe shortly, will confer with Giulio Gatti-Casazza, who is now in Italy, on the subject.

William Martin Acclaimed at Paris Opéra-Comique

PARIS, June 7.—William Martin, the American tenor who was first heard here with the Harvard Glee Club, and who made his débüt as a grand opera artist last year in Massenet's "Werther" at the Comique, recently reappeared after an illness of three or four months. Mr. Martin effected his rentrée as Pinkerton in Puccini's "Madama Butterfly" and was acclaimed throughout the opera by a capacity audience.

What Is the Solution?—More Education Would Aid Concert-Giving in South, Is Opinion of Managers

INTEREST in MUSICAL AMERICA'S campaign to find a solution of the concert difficulties that beset practically every city and town in the country continues unabated. Since the campaign was begun in the issue of March 15, suggestions as to how pressing problems of management can be met have steadily come in from all parts of the nation. Each locality has, naturally, its own point of view, colored by conditions that may not be duplicated in any other district; but opinions expressed by local managers, by correspondents, by club and college executives is practically unanimous that there is a lack of ease in the ruling system that needs to be cured. The blame for this generally unhealthy condition is variously attributed to different causes; but agreement that uneasiness exists is widespread.

Corrective measures are needed, say persons most intimately concerned in the business of promoting concerts, and it is the purpose of this campaign to determine what kind of curative methods may best be applied. Certain readjustments are apparently necessary, and mutual concessions on the part of managers and artists may possibly be advantageous, but the inquiry goes on and will be continued week by week until every phase of the question has been studied and every section of territory covered.

Opinions as to what is wrong, and how wrongs can be righted, are this week brought from North and South Carolina.

"Everything 'lovely,'" exclaims Charles Troxell, MUSICAL AMERICA's correspondent in Greensboro, N. C., in answer to questions about cancellations, failures and overbooking.

There is no lack of public interest in music. In fact, "the local public is tremendously interested," he says. "We get many attractions which are, in the main, splendidly attended. But people are so busy generally that they find other things to do unless musical events are well advertised. A local manager can only feel sure of his audience for the biggest artists, whose prices are, however, so high that it is difficult to know how to break even."

The guarantee system to back contracts has already been instituted in Greensboro. Mr. Troxell does not find clubs more dependable than local managers. He believes the concert course is preferable to the individual concert. "And," he adds, "I wish we had a civic course."

The local press cooperates, he states, and he holds the opinion that criticisms help the cause of music. He has not seen any effect from radio on concert attendance. Local managers' methods are good, but artists' fees are called too high. So far as exploitation of new territory is concerned, Mr. Troxell says that good roads make it possible for music lovers to travel easily to centers where the best music can be heard.

"The only solution of the problem," avers Mr. Troxell, "is for those of us who teach and educate to gradually interest the public in other artists than the most expensive, to help the public to listen for the value of the performance rather than to go to a concert to see an artist simply because he is world-renowned. I think we are on the right track here, as the artist who was

least known among those appearing in this city drew a larger house than the most famous. Moreover, this artist elicited greater public praise and got much more favorable criticism than the other, praise which was based on merit. I believe our greatest handicap is the star system."

In South Carolina

"We have two local managers," says Virginia G. Tupper, MUSICAL AMERICA's correspondent in Charleston, S. C., "and there is no unfair competition between them. Miss Gibbon, who handles most of the artists, considers that exorbitant prices for their services are at the root of our troubles. One singer cost \$3,000, and we had a deficit of \$500."

Charleston cannot pay such prices. Even though railway fares and hotel accommodations are expensive, artists should not demand such fees from small towns."

Two music clubs have yearly deficits, continues Miss Tupper, and find it hard to meet obligations.

"This question of fees seems to be basic," she concludes. "Our music loving public is not large enough to pay these heavy fees."

More Publicity Is Urged

The main trouble with the concert business in general, according to G. A. Buist, manager of the Artist and Lecture Course Association, Greenville, S. C., is that artists' fees are too high.

"Fees should," he says, "be made low enough for the local manager to break even, at least,—and do more when the hall is full at an admission price that appreciative people can afford. I believe that with a fair fee for the artist, the local manager could see daylight after paying all overhead charges such as advertising, rent of the hall, etc."

"Assistance in methods of advertising is needed. One artist told me that if he were running the 'show,' he would send advance agents to get the public interested and look after the advertising. His idea smacked somewhat of circus methods; but in the main he had the right idea. You have to get the people interested by giving them the right kind of advertising matter, and you have to do it in the right way. Local managers need to be taught how to advertise, and how to do it without going bankrupt."

Mr. Buist does not think radio will

ever affect concert-going very much. Newspaper criticisms, on the other hand, help when they are written by capable critics and are not prejudiced. Public interest in music of the better kind could be keener, he avers, and rag-time is still popular in Greenville.

"Excellent cooperation is received from booking managers," Mr. Buist goes on. "There are not more concerts than could be absorbed if the public were interested. Far from there being too many artists, there are too few who know how to 'put it across the footlights.'"

Approves Civic Course

A civic course would be good if a competent leader were employed to train choruses, Mr. Buist maintains. He favors the concert course, but adds it is difficult to make concert-goers realize that the course is better than individual concerts. General business depression has had an effect upon the concert business, which has also suffered from a great variety of entertainments bidding for patronage. Musical comedies and "big shows" have been well patronized, he states.

Manager Advocates Percentage Agreements

TO the Editor of MUSICAL AMERICA: In a recent issue of MUSICAL AMERICA, May 17, L. E. Behymer, discussing the concert situation, seems to have written the fairest, sanest and most comprehensive article so far offered on the subject. It is an article reflecting great experience and heartfelt consideration for the real purpose and ideals of musical enterprise. The subject is not considered merely—as many have considered it—from the commercial point of view.

While "stabilizing the business" certainly demands more general knowledge on the part of managers, and sounder business methods in order to operate for the best advantage of the public, many all over this great country are "in the game" only for the big sums they selfishly think they can obtain in handling artists and concerts. Therefore, until such handling has been through a purifying process and comes under the direction of those who have vision and a sufficient reason, educationally and constructively, to produce concerts, overcrowding, overbooking and "fly-by-night" managers are likely to cause a continuance of the conditions which have brought about this inquiry.

On the other hand, is there anything really the matter with the concert business? Is it not going through the stage it requires for this purifying? Will not each enterprise and the motive back of it gradually bring about a natural or automatic stabilizing through the "survival of the fittest" and their real *raison d'être*? Managers, clubs, civic associations and artists are all in the position at one time or another of learning how not to do it. At the same time their collective activity is converging to a clearing house that in time will assert itself in a more regulated and generally accepted form and in methods which will benefit all.

At present, the local manager who guarantees the expensive artist takes the biggest share of risks in the business. If the artist fails to appear or postpone, the local manager is "out" the preliminary local expenses without any certainty that a later appearance will clear them up. True, the artist's manager and the artist are also "out" so far as receipts are concerned, but since their outlay for one date is not necessarily considerable, the local manager bears the heaviest burden.

Cooperation Is Needed

The same thing applies where the drawing capacity is not equal to the guarantee asked for. In this case, the artist and the artist's manager receive

their fees and clear profits, while the local manager "goes in the hole." Although resident in New York for two years, since leaving the tri-cities of the Middle West—Davenport, Moline and Rock Island—where I had the privilege of helping to develop musical conditions and introduced the biggest concert enterprise given there (which I am still active in), I have managed concerts in the East (several cities), South (two cities), and another city in the Middle West, and have had outstanding records of attendance and interest in every locality. But I have operated no concerts that were not thoroughly desired by local musical leaders as an educational effort in their particular cities. In each case the business was on a percentage basis, entirely without guarantees, and the full confidence of all concerned was given me. No booking operated by me ended in loss, and good profits were made for everybody on most bookings. Most of the artists have been well known stars, but I am convinced a similar system (only more so) can be generally, though advisedly, used with fair gain all around.

I believe the only fair arrangement, with overhead expenses as high as they are today, is for persons concerned to come to some common agreement on a percentage basis to artists and managers alike. This agreement should include an equity contract regarding expenses both for operation and cancellations, depending upon whom the cause for cancelling might fall. Such a plan would equalize risks and more fairly adjust the returns. Nor do I think this would work unfairly for the unknown name, because everyone's interest would be at stake more equally, and results would depend upon the efforts and ingenuity expended. All would work together, and the artist would build up a value free from anything fictitious. Such percentage contracts, however, should only be given to managements or organizations with a reputable business record, or bank account, in short—the deserving and proved impresarios whose judgment and knowledge of local conditions can be relied on.

Moreover, there is no reason why courses should not be run on the same basis of cooperation. (Artists, take note, I said "Cooperation!") The old claim that only in a speculative "buy" can the local manager hope to make much money follows the line of greed and mere commercializing of art. On a general percentage basis—and I mean by general percentage—an arrangement between the three principals, the artists, artist's manager and local manager—more concerts could be given without the same

[Continued on page 10]

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR

A Plea for Radio Development

To the Editor of MUSICAL AMERICA:

I plead guilty to being a radio addict and feel that a great period is dawning for this invention. It used to be said that the music you got over it wasn't much good, but I have listened night after night with more satisfaction than when I have attended unknown performers' events in the concert halls. Though the names one meets on the programs are not usually famous ones, the average is pretty high. One criticism I'd like to make is that singers too often give dull numbers. They probably think they are "art," or some such thing. Personally, I think tuneful opera numbers are much better than songs that aren't so well known but are much less inspired.

Now, as to the part of the radio companies—I think they ought to cut out some of the advertising that seems to be the object of so much broadcasting. Why not have a special musical director who would personally test all musicians' abilities and also supervise the things they were going to play or sing? The question of pay for the artists here comes up—and I think there ought to be a nominal fee for everybody that takes part in these events—a sort of "car-fare" price. The plan to get up a fund for really great artists to join these concerts has not been heard from for a while, but it wouldn't be a bad thing for the announcement to be made over the radio that on such a night so-and-so would be heard if enough contributions came in from those who were listening. This would probably bring some sort of result. I for one would be willing to join in.

ALFRED HEILIGMAN.

Philadelphia, June 4, 1924.

International Opera for New York

To the Editor of MUSICAL AMERICA:

The glowing stories of the season of opera in London, as reported in recent issues of MUSICAL AMERICA, makes a poor New York "fan" for this type of entertainment almost jealous! To be sure we have our own notable season in winters—and some introductory performances in the fall—but why couldn't we have an *international* open season, too? Instead of the more or less routine succession of the same celebrities, high-priced though they be, why couldn't a few "guests" be imported? Think of the great names in the world of song who do not sing in New York, though they may have at some time in the past!

It seems that for a short period in fall or spring an international festival might well be organized, suitably "backed," and for a limited period. Instead of the usual utility casts, why not have German opera given by Germans, Italian

opera by Italians—as London is doing—and, perhaps, a taste of the now neglected French répertoire in the real Gallic style? The national note in opera performances—that is what we need badly!

It is true that we had our chance to back the Russian and the German companies that in recent seasons came to our shores, but then there were elements of mediocrity, to say nothing of disastrous financial arrangements, and the mistake was made of making the seasons too long. American capital is badly needed to assemble some independent celebrities for seasons in America. These festivals need not conflict with the seasons of either of our great resident opera companies.

FREDERICK HODGE.

New York, June 5, 1924.

Church Singers' Treatment

To the Editor of MUSICAL AMERICA:

A situation in the musical world has just been brought to my notice which, I think, should be aired in your columns if possible for the protection of young singers and others who, though more experienced, are unsuspecting.

There is a prominent New York church, well-known throughout the country, that has been making a practice for several years, of giving special musical services with soloists from outside. The method used is to call up the singer and ask if he or she will sing in a certain oratorio on a certain date. Nothing is said about fee and the singer naturally takes it for granted that his usual fee will be forthcoming. It isn't, and when, after waiting a decent time, the singer telephones or writes to ask why, he is told that there is to be no payment, that the organist understood that he was singing for the privilege of appearing in this particular church and for the consequent advertisement.

This game has been played upon a number of well-known singers of my acquaintance and, in all probability, upon many more. There are a lot of singers in New York, and it will take a number of years to exhaust the supply, even though it is a safe bet that none of them ever get caught twice!

As far as advertisement is concerned, it is worth absolutely nothing to the singers who take part and would be of no value even to an unknown singer.

The church is a very fashionable one and very wealthy, and the rector is probably paid a salary 'way up in the thousands.

There is another church of another denomination, which is packed at every service, that also hires singers for special services and pays them only \$10 for singing in "Elijah" or "Messiah!" The rector of this church, constantly in the newspapers, is the recipient of a large salary.

Living conditions have doubled in cost in the past ten years, but have the salaries of church singers gone up? They have not!

The singers, of course, have only themselves to thank. Here is a case for organized labor if ever there was one! But isn't it an interesting fact that while clergymen are inveighing against lack of faith and the diminishing congregations, they permit conditions like this to exist within the temples they inhabit?

I served my time as a choir singer, but I am out of it forever, thank God, so these things no longer affect me directly. But what is the use of trying to get clean politics, clean cities and clean manhood, when the places which should be fountains-heads of all the virtues, do unclean things like these? F. D. T.

NEW YORK CITY, June 14, 1924.

What Is the Solution?

[Continued from page 9]

risk, and excessive fees (fees are only excessive when too high for drawing or operating capacities) would no longer cause events to be given at a dead or partial loss. The well-meaning club or organization often pays in ignorance, and is in the position of being "once bitten, twice shy." Were risks less, and profit-sharing put on a fairer co-operative basis, general confidence would be gained, and greater, rather than lesser, enterprise established in a safe and sane way.

General Freedom Advocated

We cannot segregate or control the field of artistic enterprise any more than we can regulate the number of clothing stores in a city, but each clothing store would expect to exist on legitimate business methods and the approval of the public. The cry about too many artists and congestion of production is only clear evidence that artistic activity is alive, healthy and struggling for its expression. We talk of the need of Amer-

ican creative art to equal the output of the older countries. We urge the appearance and encouragement of American artists and a cessation of discrimination in the case of foreign products. We want to see young deserving talent in our country given a fair chance for development. In short, we want to see the real Americanism of national endeavor instead of only aping the lines laid down by Europe and its votaries who have "set the pace." And we also claim the right to our own language and librettos, and to be set free from foreign control of them. This country is large and strong enough to develop any idea that takes root, and no nation is quicker than ours to take up an idea and put it over.

The profession of concert manager, in spite of Mr. Behymer's thirty-seven years in the business, is a comparatively new profession throughout America. The Barnum showmanship that set one pace with Jenny Lind in 1850 has long ago been outdone by modern interests, transportation and giant auditoriums. Musical art has come to be generally recognized as a need rather than as a circus making annual visits.

Why then try to keep up antiquated methods?

The public is beginning to want good music as it wants the movies, and it should be able to obtain it as easily and as often—but not all free, at home, through the radio. Weekly concerts in most cities would not be impossible on a sufficiently cooperative and moderately priced basis, and need not conflict with a larger course of stars.

Instead of saying there are too many artists, let us find a way to give more, and not less, opportunity to both artists and public to express themselves, since only through expression will America arrive at the distinctly national art to which it is clearly now feeling its way.

Therefore, "On with the dance, let joy be unconfined" and we will yet fall on our artistic and managerial feet, and learn to stand on them!

MARY LINDSAY-OLIVER,
Charter Member National Concert
Managers' Association.
New York City, June 12, 1924.

Mme. Mérö is now in London, where she will be heard shortly in several recitals. Her husband, Herman Irion of Steinway & Sons, sailed on June 11 to join his wife in England, where they will make their headquarters while abroad, making several trips to different resorts on the Continent. Mme. Mérö will continue under the management of Haensel & Jones next season.

Waterloo Musicians Join Orchestra

WATERLOO, IOWA, June 17.—Rose R. Marshall has been chosen leader of the Westminster Presbyterian Sunday School Orchestra. Hortense Morgan will play first violin. Miss Morgan has been the leader of the West High School orchestra the past year and also played in an instrumental trio that made a number of public appearances. Another member of the first violin section is Virginia Wilson, who recently took second place in a contest of 300 violinists in Winnipeg, Can. Mrs. Marshall was at one time soloist in Sousa's Band and later was a violin instructor in Drake University. She now has a studio in Waterloo.

BELLE CALDWELL.



Photo by Mishkin

Yolanda Mérö, Pianist

Yolanda Mérö, pianist, will be heard extensively in the New England States next season. Engagements already booked include appearances in Lowell, Mass.; Portland, Me.; New Bedford and Worcester, Mass. She will also appear as soloist with the New York Philharmonic in Boston and Providence, in addition to several other appearances with orchestras already announced. Her schedule also calls for two recitals in New York and one in Chicago.

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Arthur Hartmann



WEEKLY SURVEY OF EUROPE'S MUSIC



London Season of Italian Opera Opens

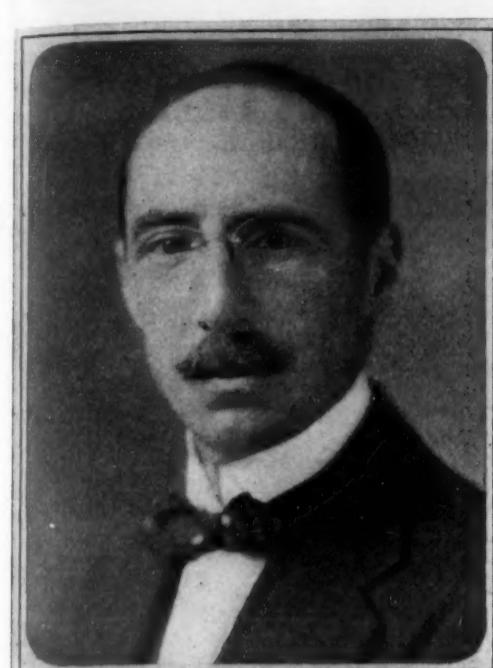


Photo by Moffett
Ettore Panizza, Principal Conductor of the Italian Season at Covent Garden

LONDON, June 5.—Following the successful German season at Covent Garden, the Italian season opened last night with a performance of "Rigoletto." Strictly speaking, it is not an Italian season at all. The répertoire includes several French works and only two of the singers listed are Italians. Of the twelve principals, four are British born, among them Joseph Hislop and Alfred Piccaver, the latter usually known as an American.

The répertoire for the season includes "Tosca," "Bohème," "Madama Butterfly," "Lucia," "Traviata," "Pagliacci," "Carmen," "Samson and Delilah" and Ravel's "L'Heure Espagnol." The singers announced include Selma Kurz, Helen Jaffray, Marie Louise Edvina, Marguerite D'Alvarez, Edouard Cotreuil, Alfred Piccaver, Joseph Hislop and Dinh Gilly.

Ettore Panizza, formerly with the Chicago Opera, is the principal conductor for the season. This is not his first Covent Garden appearance, as he conducted there for the first time seventeen years ago. Other conductors will be Antonio Votto, Percy Pitt and Albert Coates.

Another conductor well known in America is now in London. Fritz Reiner, of the Cincinnati Symphony, led the London Symphony in a concert, at which Elena Gerhardt was the soloist, in Gustave Mahler's cycle of "Kinder Totenlieder." The audience acclaimed Mme. Gerhardt and even the much less popular Mahler enthusiastically. Mr. Reiner conducted the Brahms Fourth Symphony with infinite charm and beauty. His absolute control of the orchestra, his power combined with dignity, made the performance one of the events of the season.

Richard Strauss' "Ariadne auf Naxos" was given at Covent Garden last week for the first time. Maria Ivogün was a delightful *Zerbinetta*; Lotte Lehmann an impressive *Ariadne*. Elisabeth Schumann was the *Composer* and Karl Fischer-Niemann, American tenor of the Vienna opera, the *Bacchus*. The audience enjoyed "Ariadne," but seemed to regard it as something of an anti-climax to "Rosenkavalier," done but a few days before.

Battistini was perhaps the only one of the recent London concert-givers who had not just returned from America. His concert in Queen's Hall was, as always, the perfect example of bel canto singing. Strangely enough, the house was not crowded, although appreciative.

Feodor Chaliapin was welcomed back to London by an audience that filled Albert Hall. His program included Rimsky-Korsakoff's "The Dark Day," Rubinstein's Persian Song and groups of folk-songs that alternated between the broadly comic and the abysmally tragic. He was assisted by Renée Chemet, who played several delightful violin solos, and by Theodore Koenemann at

the piano. Marguerite D'Alvarez gave a concert at Queen's Hall and sang Handel superbly. Her program also included the *Menuet Chanté* of Rameau, César Franck's "La Procession" and a Spanish group, as well as the Bizet "Agnus Dei." Lyell Barber, her accompanist, played the Handel Chaconne in G.

Whitney Tew, American baritone, was well received at his first concert here; Arthur Rubinstein, pianist, again played a program of modern music with amazing technical facility and interpretative powers, and Carl Friedberg, pianist, was greeted as one of the few devotees of the authentically classical style.

Vienna Upholds Traditions in Light Opera

VIENNA, June 1.—I came to Vienna to have a good time. If attending the Metropolitan, at least once a week, and hearing at least one-tenth of last season's concerts, doesn't entitle a man to some diversion, what in the world does?

But the malevolent spirit that ever pursues the melomaniac followed me hither. Or perhaps it was the word "Schlagobers"—whipped cream in the vernacular—that did it. For, snoozing on the train from Bogen, I dreamed of the *Fledermaus*, Shakespeare at the Burg and the delectable blonde beer which Mark Twain has immortalized. But "Schlagobers" in glaring letters on the opera's placard was fateful. As a matter of duty I, of course, was bound to hear Richard Strauss' ballet.

Ernest Newman said, not long ago that Strauss was "a clever man who was once a genius." Well, I could find not a trace of cleverness in the music of his ballet, the scenario of which is also the work of its composer. In very truth, it is as dry as a town in Iowa and as dull as a political editorial. And the dullness is so pompous, so unrelieved, so all-pervading! When interpreting it, even the tonal beauty for which the Vienna Orchestra is justly renowned, seemed to have disappeared.

Notwithstanding the failure of "Schlagobers"—a disaster for the Staatsoper which spent a huge sum to stage it—Richard Strauss' sixtieth birthday brings him all manner of honors and distinctions. He has been made an honorary citizen of Vienna, several distinguished civic bodies have made him a member and a medal commemorating the event is about to be struck off.

As a rule when you are advised to hear a new operetta, take the example of Emerson and listen to an old one. In Vienna, you can almost always take

refuge in "Fledermaus," whose fiftieth anniversary occurred a few days ago.

I have been going the rounds of the *Operettenbühnen*, and though neither Lehar's "Cloch" or Emmerich Kalman's "Gräfin Mariza" are masterpieces, one heard in them some sprightly melodies, good singing, excellent comic acting and fine orchestras. Relatively inferior works are so admirably performed, that one is sure to derive some pleasure.

While nothing strikingly new has occurred to Lehar in a long time, his instrumentation is often ingenious, dainty and cleverly illustrative. Not so Herr Kalman, who is fortunate in the mine of Hungarian folk-tunes from which he still occasionally digs up a precious stone, which he does not spend much time or skill in polishing. He is moreover fortunate in his interpreters, particularly Hubert Marischka, the graceful *jeune premier* of comic opera and Emmy Kosary who, in voice, art and temperament ranks with the best. These gifted performers have made "Gräfin Mariza" an outstanding success.

The good old-fashioned Wiener delights not in jazz or tango either. He wants the waltz of his grandfathers, which he complains he cannot get. The story is told of a young musician who, having composed a waltz, showed it to a friend, who, glancing over it, exclaimed: "Why here are thirty-two bars of Johann Strauss?" The young man tore up his onus, and a few days later submitted another waltz to the same friend, who at once pointed out that the leading motive was by Lanner. Nothing daunted, our composer destroyed the second attempt and tried a third time. He played the new work to two friends, one of whom pointed out that the first half was by Josef Strauss and the second by Lehar. After which he vowed he'd abandon Vienna and seek an engagement to conduct an American jazz band.

JACQUES MAYER.

Roland Hayes Excites Berlin Music-Lovers

BERLIN, June 2.—Roland Hayes, Negro tenor, was the sensation of the spring season here. Not only the artistry of his voice and his method of using it, but the perfection of his German diction aroused the Berlin public. The lieder of Schubert, Schumann, Brahms and Wolf, which he sang, are by-words in Berlin, and yet he seemed to give them a new meaning. His appreciation of the German spirit and his feeling for the language surprised and delighted a capacity audience. In the ovation which it gave him it remembered, too, the understanding and skillful playing of his accompanist, William Lawrence.

Honors and Prizes Given Musicians in Paris

PARIS, June 5.—On the recent list of new members of the Legion d'Honneur, announced by the Minister of Public Instruction, appear the names of Gabriel Astruc, Jacques Thibaud, Huguenets and Fournets. At the Institute the Nicolo prize was awarded to Raoul Laparra and the Montbinne prize is divided between Alfred Bachelet, author of "Quand la Cloche Sonnera," and Marcel-Samuel Rousseau, author of "Hulla."

THE HAGUE, June 4.—Helen Teschner Tas, American violinist, achieved marked success in her appearances throughout Holland. Her programs, which included the Mozart Sonata in F, the "Devil's Trill" Sonata and the Bach Chaconne, were enthusiastically received here as well as in Amsterdam and Rotterdam.

Casals Leads Barcelona Orchestra in Paris Concerts

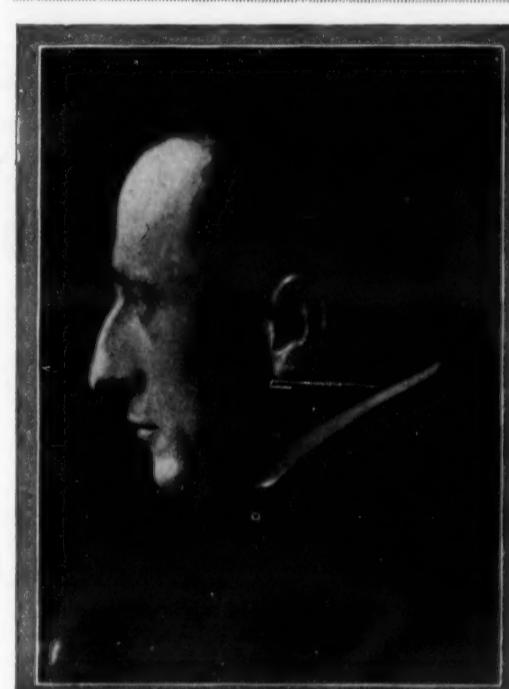
PARIS, June 6.—Pablo Casals brought the Barcelona Orchestra to Paris recently for two concerts. As soloists he had Jacques Thibaud, violinist, and Alfred Cortot, pianist, with whom he usually gives a spring season of trio concerts here. The Barcelona orchestra is quite well balanced and has a fine full tone. Its wood-winds are not as fine as the other sections, but the orchestra achieves remarkable ensemble effects. As a conductor, Mr. Casals seems more at home in the simpler, more delicate works than in those of heroic proportions. His interpretations of Spanish pieces is inimitable, but he was not so successful in his conducting of the "Eroica" and of Strauss' "Don Juan."

Von Frankenstein Appointed Director of Munich Theaters

MUNICH, June 5.—Clemens von Frankenstein has been appointed General Intendant of the combined State Theaters of Munich, to succeed Dr. Zeiss, who died recently. Dr. von Frankenstein held this post from 1912 to 1918, but was ousted when the revolution came. He is distinguished as a composer, conductor and musician of sound academic training and knowledge. Although there were many applicants for the position, his selection seems to satisfy most of the opposing factions.

VIENNA, June 6.—Maria Jeritza made her final appearance of the season here last night as *Rachel* in "La Juive." Her performance in "Fedora," seen for the first time here last week, won her new acclaim.

Deutsches Opera May Ask Blech to Return



Lec Blech, Noted German Conductor

BERLIN, June 5.—Lec Blech may return to the Deutsches Opera after all, according to the latest reports here. The Opera, it is said, has taken back the accusation of a breach of contract which it made against its director and, although amicable relations have not been completely restored, it is expected that the matter will be so arranged that Blech will be able to return.

Since his departure from the Deutsches Opera Mr. Blech has been appearing as guest conductor at the other Charlottenburg opera house, the Volksoper. At his every appearance in the pit the audience cheered and he was recalled time and again. The evident public sympathy for Mr. Blech, combined with his position as one of the most eminent conductors on the Continent, is said to be the reason behind the attempt of the Deutsches Opera to seek a reconciliation.

Paul Gräner's opera, "Don Juan's letztes Abenteuer," had its première at the Deutsches Opernhaus recently. Dr. Gräner, formerly of the Leipzig Conservatory, is an excellent musician and his work, in the technic of its orchestration and its characteristic themes, proved him deserving of his reputation. The book of the opera, however, by Otto Anthes, is spiritless and dull. In it *Don Juan* is pictured as a tired old man going unhappily to a well-deserved bad end. Although morally tenable, his thesis is not wholly plausible, and, to those who gathered to witness "Don Juan's last adventure," certainly not amusing or interesting. Dr. Gräner's music, although it provided the only memorable spots of the evening, could not overcome the defects of his librettist. "Don Juan" cannot attempt to compete with Dr. Gräner's other opera, "Scherin und Gertraude."

Erich Korngold Makes Paris Début

PARIS, June 3.—Erich Wolfgang Korngold gave his first concert here recently, with Rosalie Miller, American soprano, and Robert Pollak, Viennese violinist, as assisting artists. Mr. Korngold played his piano sonata, and then, with Mr. Pollak, a Beethoven sonata and the scherzo from his own violin sonata, as well as the "Much Ado About Nothing" Suite. Miss Miller sang a cycle of Korngold songs and the *Marietta* Aria from "Die Tote Stadt." The composer and both the soloists were eagerly acclaimed for their work and forced to give several encores.

LIEPZIG, June 8.—For the Handel Festival, to be held here in September, the principal attraction will be a scenic production of the composer's oratorio "Belshazzar."

VIENNA, June 5.—The Rosé Quartet, assisted by the younger Rosé at the piano, gave Rozyczy's Quintet for the first time here.

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EASTMAN ORCHESTRA GETS NEW LEADER

Frank Waller Chosen to Conduct Theater Forces—Little Symphony Formed

By Mary Ertz Will

ROCHESTER, N. Y., June 17.—The Eastman Theater has announced the appointment of Frank Waller as conductor of the Eastman Theater Orchestra, in association with Victor Wagner. Mr. Waller will divide his time between the theater orchestra and the opera department of the Eastman School of Music. He will be musical director of the opera department and will conduct the performances of the overture at the theater and also direct the scenes and ballet numbers presented in the theater. In the School of Music, his wide experience as an operatic conductor will be valuable in the preparation and presentation of the operas to be produced during the coming year.

Mr. Waller was born in St. Paul and received his education at the University of Wisconsin, from which he was graduated with the degrees of bachelor of music and bachelor of arts. He was for four seasons with the Boston Opera Company as assistant conductor, followed by two years with the Chicago Opera.

When the war broke out, Mr. Waller served in the army as song leader. His next experience was as conductor on tour with "The Beggar's Opera" Company. A summer season in opera in Cincinnati preceded his return to Boston, where he conducted the performances of the Boston English Opera Company. Two years ago Mr. Waller went abroad and conducted symphony concerts in Prague, Munich, Dresden and Berlin. He was in Europe when invited to come to Rochester two weeks ago to discuss a possible connection with the Eastman Theater, and will take up his new post at once.

Guy Frazer Harrison, teacher in the piano and organ departments of the Eastman School, has been added to the

musical staff of the theater with the title of assistant conductor.

Three series of chamber music concerts, with five concerts in each series, are announced for next season by the Eastman School, to be given as heretofore, in Kilbourn Hall. The three series will be known as the Monday Evening, the Tuesday Evening and the Friday Evening series. An outstanding feature will be the appearance of the Rochester Little Symphony, conducted by Albert Coates. The Rochester Little Symphony will be an orchestra of twenty-one musicians, all of whom are leading players in the Rochester Philharmonic, and among whom are the members of the Kilbourn Quartet. Mr. Coates was sponsor for the undertaking before he left Rochester and is enthusiastic over the prospect of giving the city a small orchestra of high excellence.

Pietro Yon Pupil to Play in Italy

Organ recitals in Rome, Venice and Milan are arranged for Wilbur Chenoweth, a pupil of Pietro Yon, who sailed for Europe recently. Mr. Chenoweth, who was born in Tecumseh, Neb., has played in public since he was seven years old and is a Bachelor of Music of the University School of Music, Lincoln, Neb. Mr. Chenoweth's summer plans include further study in organ and composition with Mr. Yon at the latter's home in Settimo. He will return to the United States in October.

Missouri University Chorus Heard

COLUMBIA, Mo., June 14.—James T. Quarles, dean of the New School of Fine Arts of the University of Missouri, directed the University Chorus of 100 voices in a program of works from many nations in the auditorium recently. The chorus was assisted by Mrs. Karl Kimmel, soprano of St. Louis, and Mrs. James T. Quarles, contralto. The University Orchestra furnished the accompaniment to Gounod's "Gallia."

HERBERT W. COST.

Claire Dux, now abroad, will give two soprano recitals in London this summer and go on tour with Battistini, who has announced his approaching retirement. Miss Dux will also sing in the Staatsoper in Berlin and in Italy before returning to America in October.

Kathleen Bibb, Soprano, to Vary Oratorio Work with Costume Recitals



Kathleen Bibb, in Period Costume

To demonstrate her versatility and her ability to master two entirely different schools of singing, Kathleen Bibb, who has until now specialized in oratorio work, will appear with Paul Reimers next season, under the management of Arthur Judson, in a series of costume recitals to be called "Chansons Galantes." They will present songs of gallantry from the quaint folk-songs and ballads of the sixteenth century to the more modern, but equally characteristic, *chansons des rues*. Mr. Reimers and Mme. Bibb will sing the songs in the costumes of the different periods and, to further establish the atmosphere, they will have special stage settings designed by Max Ree, the Danish artist, who planned many of Max Reinhardt's productions.

Since last Christmas Mme. Bibb's record of oratorio performances is remarkable. She appeared in "Messiah" in Greenville, S. C., with the New York

Oratorio Quartet and in Winnipeg, where she also gave a joint recital with Edward Johnson, tenor of the Metropolitan. She also sang with the New York Oratorio Quartet at Southampton, L. I.

At the Greensboro, N. C., Festival, Mme. Bibb appeared in the rôles of Elsa in "Lohengrin" and as Marguerite in "Faust." She has, too, joined William Wade Hinshaw's "Così Fan Tutte" Company as a substitute on several occasions, appearing without rehearsal and on extremely short notice.

Anna E. Ziegler Will Hold Summer Singing Classes

Anna E. Ziegler, president of the Ziegler Institute of Normal Singing in the Metropolitan Opera House, will hold a course of summer master-classes beginning July 8 in her country home, Woodstock, N. Y. There will be lessons in the Caruso method of breath control, interpretation, operatic répertoire and program making. Opportunity will also be given for art dancing in the pine groves. Mme. Ziegler has just completed a successful season in New York, her studios in the Belleclaire and the Metropolitan Opera House being taxed to capacity by advanced pupils. Mme. Ziegler limited her classes in order to give more time to the preparation of her new book, "The Fine Art of Singing," which will be published early in the fall. This book demonstrates the method shown Mme. Ziegler by Caruso.

Willow Grove to Hold Victor Herbert Memorial Concert

PHILADELPHIA, June 18.—A concert in memory of Victor Herbert will be given in Willow Grove Park on June 24. Henry Hadley will conduct the orchestra, and the Strawbridge and Clothier Chorus under Dr. Herbert J. Tily will participate. Numbers on an extensive program will include music by Mr. Herbert, Mr. Hadley, N. Lindsay Norden, who is to conduct one of his own works, and Dr. Tily. Soloists will be Inez Barbour, soprano; Ednyfed Lewis, tenor, and Fred Patton, baritone.

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VANCOUVER TALENT HEARD AT FESTIVAL

British Adjudicators Take Part in Program—Throng Hears Galli-Curci

By A. Winifred Lee

VANCOUVER, June 14.—The final concert of the second annual British Columbia Music Festival was given in the Arena recently. Prizes and medals were presented. Two British adjudicators, Dr. James Lyon and Herbert Fryer, were present, the latter giving several fine

numbers on the piano including Schumann's "Nachtstück," a Chopin berceuse and Polonaise in A Flat. Dr. Lyons conducted the massed choirs in several choruses.

Other contributions to the program were given by the Nightingale Boys' Choir, Miss Roberts, director; West Vancouver Musical Society, James Morgan, director; Winnifred Bell, soprano; Vancouver Women's Choral Society, W. H. Barton, leader; Alice Wilma Metz, violinist; Western Quartet, composed of T. W. Lorimer, S. J. Montgomery, Sidney Horton and Thomas Humphries; Walter

Wright, bass; St. Andrew's Choir, under Ernest Vinen; Men's Vocal Club of New Westminster, H. Morey, leader; Kerrisdale Ladies' Quartet, composed of Mrs. H. Strachan, Mrs. T. Crichton, Mrs. E. Peace and Mrs. C. McKinley; Eugene Mahrer, cellist; Mrs. F. X. Hodgson of West Vancouver, contralto; Vancouver Welsh Male Choir, under James Morgan; Albion Mixed Quartet; J. L. Evans and Aubrey Clark. The chairman was Rev. A. H. Sovereign.

Amelita Galli-Curci was heard in recital at the Arena and the large audience gave her an enthusiastic reception. Mr. Berenguer played a flute obbligato and also gave several solos. The accompani-

ments were played by Homer Samuels. The singer came to Vancouver under the management of Lily J. Laverlock.

Calvé Pupils En Route to Cabrières

Ruth Hall, accompanist in the Calvé Studios in New York, sailed recently with young singers who are to spend the summer studying under Emma Calvé in her chateau at Cabrières. Ursula Chesire, another of Mme. Calvé's pupils, sailed on the *Bergenland* on June 7.

Mabel Garrison, soprano, and Clarence Whitehill, baritone, have been engaged to take part in the music festival in Bangor, Me., on Oct. 9 and 10.



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Petersburg Progress-Index, June 6, 1924

Petersburg, Va.
June 9, 1924.

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Dear Sirs:

I am writing to express my appreciation of Esther Dale's work in the "Creation" at the Petersburg Music Festival on June 5. I was much pleased, both with her beauty of tone as well as her execution. It is hard to decide whether she is a coloratura or a dramatic soprano since she seems to be able to handle both styles of work equally well. I hope that we may be able to hear her again. Very sincerely yours, (signed) PAUL SAUNIER

Conductor

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**Eva Gauthier Would
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Our Concert Halls**



Eva Gauthier, Soprano, and Arthur Bliss, the British Composer. A Snapshot from Los Angeles, Made During the Singer's Spring Visit to the Pacific Coast

Eva Gauthier has discovered that her popularity in California, which she visited on her concert tour this spring, is of the lasting sort. Her introduction of a group of "jazz" numbers into her program elicited as much discussion and excitement in Los Angeles as it did in New York. The result is that she is going out to California again for several more appearances, as well as re-engagements next season, probably around Christmas time.

Miss Gauthier has decided not to go to Europe this summer. "Last year," she said, "I went to Europe looking for new material and found that what I was really looking for was right here at home. New things are cropping up in Europe all the time, of course, but I think America is just as comfortable and as interesting a place to be."

The artist is planning to spend the month of August with Mrs. R. T. Wilson in Newport, and may possibly give a private recital some time during that month in the Rhode Island summer colony. She also expects to visit at the summer home of John Hays Hammond some time during the month.

Asked if she had any new plans for next year, Miss Gauthier smiled. "I have a great many ideas," she answered, "but I am not sure that I can put them into effect."

"But speaking of improvements which might be made in the concert hall, there is one thing I have long had in mind. Something ought to be done to make them more comfortable. The seats in most of them are positively cruel. There ought to be a hall somewhere in New York with deep, soft chairs, where one could really rest while listening to music and smoke if one wished. In such an intimate atmosphere one might give a recital that would not be a cruelty to sit through."

"Another thing I would like to do would be to come out and give the whole recital without intermission, or at least remain on the platform, as Mr. Paderewski does at his concerts. Oh, there are still a lot of innovations to be introduced to the concert hall."

Miss Gauthier was the first to introduce jazz in the serious program, and the last of that revolution has not been heard yet. She still has some ideas for programs which the concert-going public may await with interest.

**Matzenauer to Devote Much Time to
Concerts Next Season**

Margaret Matzenauer will be heard as soloist next season with the Minneapolis Symphony, the St. Louis Symphony and the Chicago Symphony Orchestras. She will devote much of her time next season to concert work except for the period when she will be active with the Metropolitan Opera Company, namely all of November and December and a part of

October and January. She recently gave a Sunday afternoon concert in London and arrived in Paris the next day, just in time to go upon the stage at the Opéra as *Amneris* in "Aida" without rehearsal. She declared the feat was not as difficult as it might appear. "Anyway," she added, "I like to do unusual things, and a singer must be prepared for anything." This is the first time in ten years that the celebrated artist has been able to visit Paris and London in the spring, and she confesses that she had a longing for that experience.

MME. LESCHETIZKY PLAYS

Gives Brilliant London Recital—Looks Forward to U. S. Visit

Mme. Marie Gabrielle Leschetizky, who will make a tour of the United States next season, gave a piano recital in London on April 30 with exceptional success. A brilliant performance of a Liszt Fantasie and a picturesque projection of Debussy's *Soirée dans Granade* particularly captivated her audience.

"Music is like life," she said, when interviewed upon her return to Paris. "There is no limit to its expression." However, she admits that she adores Debussy and the critics say she interprets this composer with a sonority which is so lacking among French performers. Spanish music also makes a strong appeal to her, chiefly because she finds in it a richness of coloring and a delightful peculiarity of rhythm. She has that innate Polish sense of rhythm which is one of her most fortunate gifts. Chopin has become a tradition in her family.

In Paris the most cultured and refined music is heard not in the concert hall but in private salons which, unfortunately, is limited to the favored few. Mme. Leschetizky's artistic apartment in Paris on the edge of the Bois has become a favorite center for the cream, not only of musical Paris, but of artistic, literary and scientific Paris.

During the height of his fame in Vienna, Professor Leschetizky held musical evenings every alternate Wednesday, and his widow, realizing the importance of carrying on the name and artistic tradition of Vienna, continues these musicales in Paris.

Mme. Leschetizky speaks of her ambitions for the future. She intends to plan a cycle of concerts in her studio, thus extending her salons. For the present she is fully occupied with her pupils, and she hopes shortly to establish a free scholarship for the most talented student she can find. Much interest has been manifested by American students in her work as a teacher.

Another desire she has for the immediate future is to write a book of reminiscences of her husband, what he accomplished, his ideals as a musician and his personality as a man. She started this book some time ago, she declared, but now she intends to begin it all over again, this time writing it in English and having various translations made.

Mme. Leschetizky's coming American tour holds many attractions for her. She expects to meet many of her husband's former pupils and "grandpupils," as she laughingly expresses it, and many of her old friends from Vienna.

IVOGUN SCORES IN LONDON

**Acclaimed as Favorite After Singing in
"Ariadne" and "Rigoletto"**

Maria Ivogün, the Hungarian coloratura soprano who is now in London and who made a triumphant debut as *Zerbinetta* in Richard Strauss' "Ariadne auf Naxos" at the Royal Opera season at Covent Garden on May 27, scored another success a week later as Gilda in "Rigoletto," according to a cable from London.

Miss Ivogün twice repeated her performance in "Ariadne," in response to public demand, and has become a favorite with British opera-goers.

The day after her first London appearance in "Ariadne" she received a telegram from her mother in Munich, who heard her famous daughter make her successful debut from her home in Bavaria, listening to the opera by radio.

Vincente Ballester, who has been re-engaged by the Metropolitan Opera Company for next season, will appear at Ravinia in opera this summer in the leading baritone roles. This is Mr. Ballester's second season with the Ravinia Opera Company, as he sang with them several years ago.

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MERLE ALCOCK
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NEW YORK, JUNE 21, 1924

ORCHESTRAS AS AN INVESTMENT

THE successful \$450,000 drive just concluded in Minneapolis to guarantee continuance of the local symphony reveals the impressive fact that the orchestra is the "center of a musical industry bringing over \$10,000,000 each year to the city."

With the spread of music throughout the country, persons who modestly speak of themselves as "unmusical," or at most as "only music-lovers," take cognizance of the financial value to their community of a well-conducted musical organization. As festivals increase in proportions and in number, the advertisement they give and the trade they attract are matters that stimulate civic pride and quicken effort to develop the enterprise to its fullest use.

Consideration of these matters proves that art and commerce cannot be separated, no matter how loudly we may prate about the superiority of the former and the inferiority of the latter. Each is necessary to the other. Art cannot live, much less flourish, without the support of commerce; and commerce that is uninspired by the refreshment art provides will degenerate into a hollow machine. Citizens of Minneapolis evidently realize the necessity of this union, for their campaign was conducted by fifty business men who gave themselves unsparingly.

Nor is the business aspect of a prominent musical project limited to what the activity brings in. There is also an advertising value in what is taken abroad if the orchestra or chorus extends its performances to neighboring, or remote, cities. Then, in addition, a breadth of interest and a wider knowledge of national conditions are fostered by such excursions. Problems met with at home are seen to be not the only difficulties that lie in the path of success; and communities that might otherwise remain aloof are brought into sympathy with each other and acquire the tolerance that makes for effective cooperation and general progress.

The cultural value of an orchestra is incalculable.

Few persons are content to live without music in some form, and the human mind is capable of no higher achievement than thinking in orchestral tones.

It is worthy of note that \$50,000 of the amount needed for the Minneapolis Symphony will come from old subscribers who were absent during the campaign, a fact showing the enthusiasm behind the movement to be not of a mushroom growth but an outcome of practical experience with what the orchestra has done, an experience begetting faith in what it can still do in future. Faith of this order has the strength to remove obstacles of mountainous size, and it is a faith that speaks encouragingly to every part of the country, since what has been accomplished by one group of citizens can be duplicated, in kind if not in exact degree, wherever and whenever the occasion arises.

MUSIC THE YEAR AROUND

NOTHING indicates more clearly the increased hold that music has upon popular attention than the spread of what may be called, for lack of a better name, the summer idea. Time was when summer was accepted by musicians in this country as a period of idleness, of release from teaching and its attendant worries, a period,—all too short, some might say,—of complete relaxation and recreation. But holiday classes have long ceased to be novel; teachers and students alike now acknowledge that a reasonable amount of work, rightly done, yields more satisfactory rest than absolute "loafing," and performers fill their official vacations with nearly as many engagements as they accept during the regular season.

An outgrowth of this changed condition has been, inevitably, a greatly increased number of outdoor performances. Bands no longer hold the field in undisputed sway. Opera companies and orchestras give *al fresco* performances and singers take kindly to these newer arrangements. The latest movement of this kind is reported from Milwaukee, where, following the Milwaukee Park Board's visit to St. Louis to study the operatic organization in that city, a plan is being considered to inaugurate a season of summer opera.

All of which goes to show that music is becoming less and less the property of a privileged few and is being given to the many, who, by the way, are the ones needing it most.

THE CARUSO FELLOWSHIP

IT is both curious and regrettable that the appeal for funds made by the Caruso American Memorial Foundation should have met with any but the most generous response; but in spite of limited donations, the Foundation has announced the first contest for a fellowship in operatic training. "With the limited funds [\$24,000] available," declares Paul D. Cravath, president of the Foundation, "our scholarship committee felt that it would be most appropriate for a Foundation honoring the memory of Caruso to make its first award to a trained artist who is ready for operatic appearance, but who needs the actual stage experience that can be obtained only in a country where a number of operatic enterprises are available." It is a pity that this organization should be hampered by lack of funds in the excellent work it aims to accomplish. Americans, who have never failed to respond to a call from a good cause, should gladly assist this Foundation.

IN planning the establishment of a permanent ballet, Chicago is taking steps to keep the enterprise as American as possible. John Alden Carpenter and Edith Rockefeller McCormick are among the sponsors; the personnel is to be American and native works will be produced. This awakening of a national spirit is one of the most hopeful signs of the expansion of a national culture that springs from within and does not depend upon outside influence for its sustenance. It is not what it buys but what it produces that makes a country artistic.

THE members of the Atlanta Symphony Orchestra Association are to be congratulated on the success of the first season of free concerts. They have found so many patrons ready to share the burden and grant free admission to non-subscribers that plans for an increase in personnel are made feasible, although the number of concerts is to be reduced next season.

Personalities



Woman Harpist, Off for Summer Abroad, Receives Best Wishes of Manager

After a season of activity as head of the Zimmer Harp Trio, Nellie Zimmer recently sailed for a vacation in France. Miss Zimmer was bidden "bon voyage" by her manager, Sherman K. Smith. Both are seen on board the *Lancastria* just before the skipper's final "all ashore." The noted exponent of the harp will pass the summer in France arranging a new program to be given by the Trio, assisted by Mario Cappelli, tenor. Mr. Smith, to judge from his broad smile, is well satisfied with the advance bookings for the season ahead!

Stoessel—The honorary degree of Master of Arts was conferred upon Albert Stoessel, conductor of the New York Oratorio Society, by New York University at its graduation exercises last week. Mr. Stoessel is head of the department of music at the University.

Hempel—Among the notables who participated in the Tag Day exercises held by the Women's League for Animals in New York was Frieda Hempel. The soprano has always been interested in the movement and enthusiastically gave her services in the recent campaign, the proceeds of which are to be devoted to free watering stations for horses. Another worker for the cause was Neysa McMein, artist and illustrator.

Sundelius—The concert given in honor of John Philip Sousa at the Wanamaker Auditorium in Philadelphia this month had an enthusiastic participant in Marie Sundelius, soprano of the Metropolitan Opera. Mme. Sundelius was heard in the soprano part in Mr. Sousa's "Last Crusade," under the composer's baton and also sang for the first time a new song by this composer, "A Serenade in Seville," to a text by James Francis Cooke. The latter work is dedicated to Mme. Sundelius.

Paderewski—Parting gifts to Ignace Paderewski, when the famous pianist sailed for Europe recently, included a marble bust of himself made by Yan MacLeod. This was presented by a delegation of young Polish-American musicians who invaded his stateroom, with Alexander Brachocki, pianist. The latter is one of Paderewski's "discoveries," and after studying with the pianist-statesman's colleague and friend, Sigismond Stojowski, won the Damrosch Prize for Composition last year.

Mengelberg—Several functions of honor were given recently for Willem Mengelberg on the occasion of his arrival in Paris to lead the Amsterdam Concertgebouw and the Toonkunst Society in special concerts. M. Millerand, then President of France, received the conductor and the members of these organizations at the Elysée, and the Municipal Council also gave an afternoon reception for them at the Hotel de Ville. At both functions the chorus sang the French and Dutch national anthems and songs.

Leginska—An advocate of a discreet degree of self-confidence for the musician is found in Ethel Leginska, the composer and pianist. "A saving bit of egotism is something that no person who wants to make a success in the arts should be without," says Miss Leginska. "Every artist has to contend with the misunderstanding and lack of appreciation, not only of the ignorant, which wouldn't matter so much, but of people who ought to know better. Sarah Bernhardt was no less a great actress because she said she could 'survive anything except cold soup and Debussy's music!' but it must have been hard on Debussy!"

Mérö—Just before her recent sailing for summer concert work in Europe, Yolanda Mérö scored a success as soloist at the Spartanburg Festival. An interviewer of the South Carolina center besieged the artist's headquarters and was rewarded with a confidence. Mme. Mérö, to quote this scribe, confessed that a few years ago she had had ambitions to be a singer, but her husband, Hermann Irion of Steinway & Sons, threatened most courteously to start a divorce action if she gave rein to the vocalistic urge! "Since then," said the pianist, "whatever else my art causes me to do, I certainly do not inflict my voice on my friends!"

Point and Counterpoint

By *Cantus Firmus, Jr.*

Syncopation and the Sick List

FHE evil effects of too much "jazz" were called to the attention of the American Medical Association at its convention in Chicago last week. Conflicting opinions seemed to exist about the weal and welfare of the Younger Generation. But there was grave shaking of heads when an announcement was made that fully one-half of the young women of the Middle West were afflicted with goiter. This form of enlargement of the neck might not seem to have much connection with music, but an authority declared it is undoubtedly owing in part to syncopation!

The insistent rhythm of jazz might prove so debilitating together with the excitements incident to "high-powered motor cars, dances, cabarets, liquor and other innumerable factors"—that the "human nervous system isn't equal to it." Exhausted by the Blues, the young person of the region west of the Mississippi cuts but a sorry figure in the fight for survival, says this specialist. The wheat crops of Minnesota, the corn of Kansas, will have to be harvested, one perceives, by sturdier arms than these!

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This czar among pets, alas, had developed also the habit of gluttony, and was fed not wisely but too well by the guests of the institution with whom he was a favorite.

His passion for chocolate brought about his end. It is related that, one day after a heavy meal, Boris took to bed and never capered more. The famous bass is reported to be broken-hearted.

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Question Box Editor:

Can you give me the approximate cost of a season of opera at the Metropolitan Opera House?

R. D.

Philadelphia, June 12, 1924.

The Metropolitan no longer makes public its yearly budget. The season of 1904-1905 cost \$847,783.97. It is probably double that at the present time.

Singing and Digestion

QUESTION BOX EDITOR:

Is it really true that one should not sing for at least two hours after eating? I have been singing directly after dinner and am troubled with indigestion.

A. J. S.

Bound Brook, N. J., June 15, 1924.

While indigestion may be attributable to a number of causes, it is unwise to sing for at least an hour after eating, as during digestion most of the blood is in the lower part of the trunk and the diverting of it to the throat and the sudden contraction of the abdominal muscles in singing are very apt to throw the digestive apparatus out of gear.

Contemporary American Musicians

No. 332
Wilfried Klamroth

WILFRIED KLAMROTH, baritone and teacher of singing, was born in New York. He attended the public schools and the College of the City of New York. His parents were cultivated amateur musicians, and when he was a small child, he and his sister, the latter now known on the concert stage as Ruan Bogislav, sang duets under their father's tuition.

Mr. Klamroth was solo treble at the Church of the Heavenly Rest when ten years old. He began the study of the violin with private teachers at ten and continued until seventeen, but as he intended to become an electrical engineer, music was a side-issue.

At nineteen, however, Mr. Klamroth decided to become a singer, and studied for three years in New York with Theodor Björksten. He was baritone soloist in several prominent New York churches and choir-director. During this time he also coached with Max Heinrich and with Victor Beigel. He then went to Paris, where he studied with Sbriglia for a year and a half and with Marcel for one year. Following this, he went to Naples and studied with Sebastiani for one year. Returning to the United States, he located in Los Angeles, where he established himself as a teacher and singer, giving a series of lieder recitals, singing with the Los Angeles Symphony under Harley Hamilton and appearing as baritone soloist in Massenet's "Eve" under Yahn and with other choral organizations. Returning to the East, Mr. Klamroth gave a series of recitals at Bar Harbor. He then went to New York as a member of the faculty of the Institute of Musical Art on its inception and retained this position for four years. During this time he appeared in recital in Mendelssohn Hall, New York, and was heard in concert and recital and also with orchestra in New York and other cities of the East, but gradually abandoned his public appearances in favor of teaching. Besides maintaining his studio in New York, Mr. Klamroth has conducted summer master-classes in various cities and also at several popular watering places. He is a member of the American Academy of Teachers of Singing.



Wilfried Klamroth

June 21, 1924

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Singing and Digestion

QUESTION BOX EDITOR:

Is it really true that one should not sing for at least two hours after eating? I have been singing directly after dinner and am troubled with indigestion.

A. J. S.

Bound Brook, N. J., June 15, 1924.

While indigestion may be attributable to a number of causes, it is unwise to sing for at least an hour after eating, as during digestion most of the blood is in the lower part of the trunk and the diverting of it to the throat and the sudden contraction of the abdominal muscles in singing are very apt to throw the digestive apparatus out of gear.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

The First Romanticist

Question Box Editor:
Who was the first "romantic" composer?

F. D. Sheboygan, Wis., June 14, 1924.

John Field is usually considered the first romantic composer in that he was the first to ignore form more or less, and write pieces in which feeling and melody were the important features.

? ? ?

The "Hey"

Question Box Editor:
Would you kindly tell me the meaning of "Shepherd's Hey"?

Athens, Ga., June 13, 1924.

A "hey" or "hay" is a sixteenth century country-dance of the "round" type. The derivation of the word is obscure, but it has been supposed to come from dancing around a hay-cock.

? ? ?

Advent of the Piano

Question Box Editor:
When did the piano supplant the earlier harpsichord and clavichord?

C. Murfreesboro, Tenn., June 12, 1924.

The piano made its appearance about 1711, in Italy, but it was not until sixty years later when the mechanism was improved by Silbermann, on suggestions originally made by Bach, that the instru-

ment became generally used. A recital on a piano made by Zumpe was given in London in 1767, one of the earliest on record.

? ? ?

The Two "Dutchmen"

Question Box Editor:

CURTIS SCHOOL HAS BEGINNER'S COURSE

Institute Is Not Designed as a Finishing School Only, Says John Grolle

PHILADELPHIA, June 14.—In the attention which has been attracted by the announcement of the faculty of the conservatory department of the Curtis Institute of Music, which will open at Eighteenth and Locust Streets on Oct. 1, the equally remarkable preparatory department of the institution has been somewhat overlooked and some misconceptions as to the scope and purpose of the Institute have arisen, says John Grolle, director of the Institute.

In the first place, Mr. Grolle explains, beginners will be admitted to the preparatory department without examination. An impression seems to prevail that the Curtis Institute was designed only as a finishing school for those who had virtually completed their technical training, but this is not correct. As a matter of fact, probably the best students which the Institute will develop will be those who enter the preparatory department as beginners and complete that course first, graduating into the conservatory department and completing a musical course which has been coordinated from the first lesson to graduation under the master teachers of the conservatory department.

Beginners in music, entering the preparatory department, will be prepared along the same lines of musical instruction as those followed in the conservatory department. When a student has been graduated from the preparatory department, no examination will be necessary for him to enter the conservatory department.

It is understood that students shall enroll for the full course of thirty-three weeks in the preparatory department as well as in the conservatory department. The pupils in the preparatory department will be expected to take courses in ear-training, musicianship and kindred subjects, no matter how young they may be. The instruction is fitted to his years

and understanding. The children and other students in the preparatory department will have free admittance to all department recitals and the course has been so arranged that they may pass from the preparatory to the conservatory department without any mental or musical readjustment whatever.

In the preparatory department, as in the conservatory department, the same care has been used in selecting the teachers and only those who have actually produced results as teachers have been chosen. Among these are Margery Paddock, Elsie West Rulon, Mrs. George F. Boyle, Ethel Drummond, Mrs. Strauss and Clara Dunn, piano; Joel Belov, Horace Brown and Alfred Seyden, violin. Voice will not be taught in this department, as those capable of receiving vocal instruction will be considered as conservatory department students. Angela Diller will be in charge of the teachers' normal classes as well as of the rhythmic training of the children. George A. Wedge will supervise the ear-training and harmony classes.

The preparatory department will be separately housed from the other department and negotiations for other properties in the vicinity of the school are now virtually completed. Emily McCallip will be the registrar.

A feature of the department will be that, although the ordinary course covers a number of years, graduation into the conservatory department depends entirely upon the student, as he will be admitted as soon as he can qualify. Both amateurs and those expecting to study for careers will be admitted, but only those will be continued who show serious interest and are able to follow the courses of the department.

Students of Vinello-Johnson School Present Four Operas

BOSTON, June 9.—Past and present students of Vinello-Johnson School of Opera were creditably heard in a performance of "Cavalleria" and two scenes from "Faust" at the Arlington Theater, by a large audience on the evening of June 2. The same cast appeared in "Pagliacci" and a scene from "Trovatore" on the following night. Lucretia Bush in "Faust," gave an artistic interpretation of Marguerite both vocally and histrionically. Anthony Guarino and Mardis Brown excelled in their respec-

tive interpretations of *Faust* and *Valentine*. The entire cast in "Cavalleria" was excellent. It was composed of Anna Finkelstein, as Santuzza; Vincent Spolzino, as Turiddu, and Lillian Smith as Lola. Olive Harris, Vera Griffith and Marjorie Parsons formed the trio of maidens. Charles Hatch conducted.

W. J. PARKER.

BANGOR FORCES PROSPER

Symphony Increases Endowment Fund—Sprague Reelected Conductor

BANGOR, June 17.—The annual meeting of the Bangor Symphony Orchestra Society was held in Society Hall on June 9. The officers were all reelected and the reports showed that the orchestra had just closed one of the most successful seasons in its history. The endowment fund report showed that the fund now totals \$4,872.34. Some recent contributions are to be added to this amount, including checks turned back by several members of the orchestra and a collection taken at a recent concert, totaling \$72.02. The trustees of the fund are F. W. Adams, W. E. Brown and F. E. Maxfield.

The officers of the orchestra who were reelected to serve for the ensuing year are as follows: Adelbert Wells Sprague, president and conductor; Horace M. Pullen, vice-president; Benjamin T. Shaw, secretary and treasurer, and Henry F. Drummond, James D. Maxwell, Horace M. Pullen, Roland J. Sawyer, William McC. Sawyer, Benjamin T. Shaw and Adelbert W. Sprague, members of the board of directors.

Corinne Thibideau, a student at St. John's School, was awarded a gold medal for excellence in music. The silver medal was awarded to Ruth Pooler and the third prize went to Dorinda Adams. Special mention was given to Mary McCarthy, Marguerite Aucoin, Catherine Samways, Margaret E. Daley, William Nelligan, Mary Curran, John McGuigan, Eleanor Casey, Hilda Finnegan, Hilda Aucoin, Beatrice Poulin and Margaret Richards.

C. Winfield Richmond presented his pupils in an annual series of recitals in the Pearl Building from June 1 to 7.

JUNE L. BRIGHT.

ACCLAIM LOCAL PIANIST

New Orleans Hears Frances Diboll After Three Years in New York

NEW ORLEANS, June 14.—Frances Louise Diboll gave a piano recital in Gibson Hall, Tulane University, on June 4. Miss Diboll received her early training with Alice Waddell Wilkinson and has been studying in New York with Ernest Hutcheson for three years. Her program was a comprehensive one, excellently delivered, and called forth unusually favorable comment.

The New Orleans Conservatory of Music and Dramatic Art has had a solid week of graduate recitals in the departments of piano, voice and dramatic art, culminating in a commencement program and the conferring of degrees and diplomas on the largest class in its history, on Tuesday, June 10. Mary Scott is director and vice-president.

Helen Pitkin Schertz, harpist, and MUSICAL AMERICA's correspondent, has left for Europe, where she will spend a year in travel and study.

The Tulane University Summer School will open on June 26, with Mary M. Conway in charge of the music department. Students from several neighboring states are included among those who have already enrolled.

MARY M. CONWAY.

Boston Arranges Memorial Exhibition of Victor Herbert Works

BOSTON, June 9.—A memorial exhibition of the works of the late Victor Herbert has been arranged and is on view in the Boston Public Library. It consists

mainly of the vocal scores of his musical comedies, but some of his more serious compositions are included. Additional interest is supplied by portraits, clippings and pictures of stage settings. A portrait of the composer's grandfather, Samuel Lover, an important literary figure of his time, is included.

W. J. PARKER.



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SYRACUSE SYMPHONY TO MAKE AWARDS

Offers Four Scholarships at University—Students Granted Prizes

SYRACUSE, N. Y., June 14.—The board of managers of the Syracuse Symphony, of which Melville Clark is president, has announced four full scholarships in violin, viola and 'cello to well-prepared students of stringed instruments, capable of playing in the orchestra. These scholarships will enable the winners to pursue a full course of music study at Syracuse University, including two private lessons a week and class work in theory, history, English, ensemble and other allied subjects.

As far as is known, this is the first orchestra in the United States to make such an arrangement, which means that in return for playing regularly in the orchestra, the student will receive a complete scholarship at one of the recognized schools of music.

H. L. Butler, dean of the music department of the university, will receive applications for the scholarships.

Three post-graduate scholarships, each valued at \$225, were announced for next year at the general commencement on June 9. A scholarship in the vocal department was awarded to Helen Riley, soprano, of Solway, N. Y., and scholarships in piano to Burnett B. Andrews, organist of one of the larger churches in this city, and Gertrude A. Willet of Buffalo, who received the highest general average in the College of Fine Arts.

Thirteen students were granted the degree of bachelor of music at the fifty-third annual commencement of Syracuse University this week. The graduates, who were presented in two concerts by the College of Fine Arts, were the following:

Althea Victoria Allewelt, Syracuse; Burnett Brown Andrews, Jr., Syracuse; Marion Gertrude Barnes, Auburn; Janice Clark, Mansfield, Pa.; Agnes E. Crawford, Syracuse; Harold Vaughn Harrison, Wilkes-Barre, Pa.; Helen Elizabeth McKelvey, Bellefonte, Pa.; Virginia Mae Moul, Hanover, Pa.;

Marjory Pratt, Canandaigua; Helen Margaret Riley, Solvay; Emily West, Sayre, Pa.; Gertrude Adele Willet, Buffalo, and Ruth Marian Yakely, Syracuse.

The work of the students gave evidence of careful technical and musical training. Five pianists played movements from various concertos and the others

Master Institute of United Arts Gives Junior Program

The closing event of the season in the Master Institute of United Arts on May 31 took the form of a junior commencement recital in which the participants, including three pupils from the New York Guild of Jewish Blind, were exceedingly successful. Their teachers were Mr. and Mrs. Lichtmann, Esther J. Lichtmann, Mrs. E. P. Thompson, Max Drittler, Edward Young, William Coad, Percy Such and Ilonka Scheer. Piano, violin and 'cello numbers, with several dances, comprised the program.

Roeder to Head Music Department in Barrington School

Carl M. Roeder has been appointed head of the music department in the Barrington School, Great Barrington, Mass. Mr. Roeder's duties there, however, will not interfere with his piano studio activities in Carnegie Hall and Orange, N. J.

Courses Booked for Mayer Artists

The Daniel Mayer office has booked courses in Oswego, N. Y., and Wooster, Ohio. In the former city the course will present Dusolina Giannini, Rafaelo Diaz, the Letz Quartet and Olive Nevin with Harold Milligan. In Wooster, Ohio, the artists will include Mischa Levitzki, Josephine Lucchese and Royal Dadmun.

Maximilian Pilzer, violinist, who played in New York this season after an absence of six years, is now under the management of Arthur Judson and will be heard again next season in recitals in New York and other cities.

were heard in standard solo numbers. Six of the performers were also heard in organ solos.

Owing to the crowded condition of the two programs, five students who were awarded teachers' certificates in piano did not perform. They were as follows:

Mildred Louise Evans, Rome; Gladys Louise Fanton, Kings Park; Helen May Gould, Jamesville; Ursula Pallaskay, Syracuse, and Alma Wheaton Husted, Cedarville, N. J.

Schmidt Conservatory to Give Concert in Aeolian Hall

A program of orchestral numbers, instrumental solos and songs will be given by the Schmidt Conservatory, Woodhaven, L. I., in Aeolian Hall on June 27. Adolph Schmidt, director, will conduct the Stuyvesant Community Symphony, which comprises sixty players; and N. Val Peavey, head of the piano department, is on the program for a performance of Grieg's Concerto in A Minor. Contributions by students will round out the evening. Mr. Schmidt and Mr. Peavey leave for Europe on July 18.

Ralph Pembleton to Sing in "Buddies"

Ralph L. Pembleton, tenor, a pupil of Caroline Lowe, will play the leading part in a revival of the play "Buddies," which is to be taken on tour through the West. Special music will be inserted for him. A series of afternoon concerts will be given by Mr. Pembleton in the course of the tour, the first being arranged for June 23 in Conneaut, Ohio.

Ernest Davis Fulfils Engagements

Ernest Davis, tenor, has been heard in many important engagements since his return from Italy this spring. Besides several appearances at festivals in Kansas, he has sung in North Adams, Mass., and appeared in a successful recital in Flushing, N. Y., last week. His success on this occasion brought him a reengagement for next season. Mr. Davis was scheduled to sing in a special performance of Verdi's "Rigoletto" in Easton, Pa., on June 11.

Judson House was a soloist with the New Britain Choral Society in New Britain, Conn., recently, singing tenor music with success.

J. Maxwell Joice Now Bori's Representative for Season at Ravinia



J. Maxwell Joice

J. Maxwell Joice, who has been associated with the Charles L. Wagner Management, in charge of publicity for three years, has severed his connection with that office and will act as personal representative for Lucrezia Bori, soprano of the Metropolitan Opera, during her season in Ravinia, which will open with a performance of "Pagliacci" on June 21. Mr. Joice will make his summer headquarters at his home in Evanston, Ill.

Mr. Joice was graduated from the Northwestern University in June, 1921. It was there he first became interested in music as manager of the University Glee Club, with which he toured the Panama Canal Zone in 1920. He will return to New York in the fall and devote his time to publicity work for prominent artists.

Leonard Lewis, baritone, will sing in two performances with the Civic Opera Company at the Polo Grounds this summer.



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Chicago Evening Post (Karleton Hackett), April 7, 1924

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Chicago Daily News (Maurice Rosenfeld), April 7, 1924

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MILWAUKEE CLUBS PRESENT PROGRAMS

University Singers Give Annual Concerts — Library Lists Musical Books

By C. O. Skinrod

MILWAUKEE, WIS., June 14.—Theodore Dammann has been reelected president of the A Capella Chorus, one of the best-known mixed choruses in the city. Mr. Dammann has been head of the club for many years. William Boeppeler was also chosen again as the musical director. Other officers elected include the following: A. W. Rahr, vice-president; P. G. Mueller, secretary; E. W. Groth, treasurer; A. J. Dorn, financial secretary; Walter Bergen, librarian, and A. J. Dorn, L. Reinke, M. J. Mansfield, G. Wegner, Herman Nott, Helen Nott and Anna Charly, members of the board of directors.

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The Milwaukee Public Library has published a special list of more than 500 books on music, which are recommended to the general public. The library has more than 5000 volumes on music and many music records. A drive has been started to obtain a wider range of musical subjects.

The Marquette University Girls' Glee Club gave its first annual concert at St. John's Cathedral Auditorium, under the direction of Prof. William Wegener. This is the first year that Marquette co-eds have had their own singing club. Julia Barron is president.

The Marquette University Glee Club gave its annual spring concert in the University Gymnasium under the direction of Henry Winsauer. James Durfee, baritone, of Antigo, was the principal soloist. Other soloists included Mayme Adams of Milwaukee, Arlo McKinnon of Antigo and Victor Hamm of Milwaukee.

The Choral Club of the Northwestern Mutual Life Insurance Company gave "The Mikado" in the company's auditorium before a large audience. The chorus was chosen from 400 young women in the Employees' Association. Principal parts were sung by Joseph D. Maynard, W. R. Chapman, Joseph T. Gallagher, Julius W. DeRoche, Richard M. Port, Ruth L. Groelle, Henry G. Fink, Evelyn G. Schneider, Gertrude G. Hecker and Edith H. Zimmerman.

WICHITA STUDENTS HEARD

Pupils of T. L. Krebs and Dunning Classes Attract Large Audiences

WICHITA, KAN., June 14.—Advanced pupils of T. L. Krebs appeared in recital at the Presbyterian Church in Halstead, before an audience that filled the new auditorium to capacity. Marjorie McKee, supervisor of music in the local schools, assisted with three vocal numbers. The pupils appearing on the program were Eda Schowalter, Caroline Meyer, Irene Ross, Elma Wuertl, Bernard Schowalter, Angela Buser, Louise Schwarz, Gladys Marion Ross, Cecilia Buser, Imogene Ellis, Mabel Olive Miles, Martha Jane Hinkle, Esther Helen Mueller.

The Dunning class of Mrs. E. O. Cavanaugh gave an exhibition performance at the Central High School recently. The class numbered twenty-three pupils. On the following night, Ruth Clark's Dunning class of twenty-nine pupils gave an exhibition of their work in the same auditorium. Both performances were well attended.

The recently organized Three Arts Conservatory gave a concert in the auditorium of the Wichita High School on the afternoon of June 1, in which the following members of the faculty participated: Otto L. Fischer, Duff Middleton, Ely Trustman, Pauline Colaw Smith, Vito G. Petrone.

Katherine Newman Blunn, pupil of Minnie F. Owens, gave an interesting vocal recital at the Central High School on June 2.

Local Artists Heard in Redlands, Cal.

REDLANDS, CAL., June 14.—The Spinet Club, Mrs. E. D. Patterson, president, closed its season with a concert at the Contemporary Clubhouse, given by Frances Mullen and Nina Moore, pianists; Mrs. Brookes Sawyer, soprano, and the Madrigal Ladies Quartet, composed of C. Louise Ford and Gertrude M. Smith, sopranos, and Alice W. Hasbrouck and Ruth M. Cranmer, altos. Annette Cartilage and Anna Blanche Foster were the accompanists.

C. H. MARSH.

Portland Students Give Operettas

PORTLAND, ORE., June 13.—Halfred Young, tenor, sang in a concert, sponsored by the Civic Clubs, at the Heilig Theater on May 26. Francesco Longo was the accompanist. Charles Dierke directed a piano ensemble composed of Mrs. J. Lauterstein, Bessie Bach, Mabel Plympton and Beatrice Barlow Dierke, in a program on the same day. Students of St. Mary's Academy and College, under the direction of Grace Schade, appeared in the operetta, "The Princess," on May 28. The operetta, "Cinderella," with the melodies adapted to lyrics of W. M. Barr by W. H. Boyer, was given

by the pupils of the music department of the public schools, directed by Mr. Boyer at the municipal auditorium recently. The glee club of St. Helen's Hall was heard in "The Japanese Girl" by Vincent, conducted by Mabel Hall Smith on May 30. David Campbell, director of the Ellison-White Conservatory, presented Lillian Howells in a graduation recital, on June 4. A series of recitals has been given by violin and piano students of the resident faculty, which includes Mr. Campbell, Susie Fennell Pipes, Flora Gray and Lela Slater.

JOCELYN FOULKES.

YALE AWARDS PRIZES

Twelve Music Students Gain Honors at Commencement

NEW HAVEN, CONN., June 14.—Twelve prizes were awarded at the commencement concert of the Yale School of Music on June 4. The recipients were Helen Virginia Gain of Greenfield, Mass., the Steinert Prize; Lucille Rosan Reed of New Haven, the Jepson Memorial Prize; Angeline Kelly of Yonkers, N. Y., and Albert Iver Coleman, the Julia Lockwood Scholarships; Giovanna Maria Blasiis of Glens Falls, N. Y.; Evelyn Dillion of West Haven, and Helen Joy Sleeper of West Boston, divided the Frances Kellogg Prize; the Woodward Prizes went to Cadler Aldrich of Providence; Alfonso Cavallaro of New Haven, and Marian Keller of New Haven. Money prizes for excellent entrance examination went to Mary Louise Throop of Lakeside and William Vincent Batelli of New Haven.

The New Haven Musicians' Protective Association has offered an annual scholarship of \$100 in memory of the late Louis Felsburg, but the definite establishment of the scholarship and its terms have not yet been made public.

Walker Chamberlin Sings with Quartet in Cambridge, Mass.

CAMBRIDGE, MASS., June 17.—Walker Chamberlin, baritone, and the Victoria Quartet of which he is a member, gave a concert recently in the Riverbank Court Hotel. The soprano in the Quartet is Marion H. Kennedy, Olga Mansfield is the contralto and Henry W. Boutilier the tenor. Others taking part were Robert H. Brunton, violinist, and Edith Brunton, accompanist. The pro-

gram consisted of part songs by Del Riego, Sullivan, John Prindle Scott, Piniuti and Flotow, the slow movement and Finale from Mendelssohn's Violin Concerto and violin solos by Kreisler and Kuzdo. Mr. Chamberlin sang songs by Elgar, Chadwick, Martin, John Prindle Scott and Robert Braine. The audience was enthusiastic.

Carl Friedberg, pianist, will play in St. Louis, Mo., early in the autumn, a city in which he has already appeared a number of times in recitals and with orchestra.

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Chicago, June 15.

CHICAGO MUSICAL COLLEGE

Henrietta Erdman, Eleanor Metzel, Fannie Galter, Claris Nye Corwine, Helen Kinsella, Walton Roets, Yvonne Clark, Ruth Jones, Wilfred Marceau, Edith Birling, Geraldine Prather, Edna Harter, Everett Roles, F. Leslie Matusek, Miriam Vosburg, E. Lirrem, Lillian Atzbaugh and Eleanor Schaeffer were in the cast of Walter Ben Hare's "The Hoo-doo," produced at the College this afternoon under the direction of Walton Pyre. Isaac Van Grove accompanied Jessie Slatis in her début recital in The Playhouse, on Sunday last.

AMERICAN CONSERVATORY OF MUSIC

Ruth Price, Katherine Painter, Rose Morrison, Stephanie Lendi, Eric Haase, Lucille Sweetser, Dorothy Tudor, Walter Lauing, Alice Johnson, Hazel Sims and Ruth Walker, advanced pupils of Kurt Wanick, played a program of piano compositions by Chopin, Liszt, Alkan, Schumann, Beethoven, Saint-Saëns and Dohnanyi in Kimball Hall yesterday afternoon.

BUSH CONSERVATORY

Recitals by Arthur Middleton, baritone, and Jan Chiapusso have been scheduled to open the summer series of concerts given in conjunction with the master term, beginning June 18. Louis Kreidler, Richard Czerwonky, Ella Spravka, Boza Oumiroff and Bruno Esbjorn have also been named for the course.

HARRIET CASE STUDIO

The pupils of Harriet Case gave a recital in the Kimball Building on Sunday last. Helen Davis Naven, Margaret Cain, Katherine Berkstesser and Dorothy Whiteside contributed to a lengthy program in which classic and modern songs were included.

ANNA TOMLINSON SCHOOL

The Anna Tomlinson School of Music held its thirteenth annual commencement at the Berwyn Community hall on Tuesday. Helen Steinhauser, Helen Pabst, Sylvia Nebransky, Helen Fritz, Evelyn Larson, Isabel Wood, Robert Tetter, Florence Morris, Ellen Topping, Evelyn Rezek, Dorothy Anderson, Ruth Schwartz, Ruth Morrison, Nellie Farr, Elizabeth Stanyo, Wilhelmina Stanyo, Grace Hein, Natalie Kastel, Geraldine Lacey and Raymond Anders appeared. The summer school will be held June 16 to July 26. A teacher's normal course will be given June 30 to August 2.

Chicago Musical College Receives Copies of Famous Paintings

CHICAGO, June 14.—The new quarters of the Chicago Musical College have just been decorated with copies of paintings whose originals are in possession of the Louvre in Paris. These copies were specially made at the direction of Carl D. Kinsey, manager of the college, while he and Mrs. Kinsey were traveling in Europe last summer. They are Zampieri's "Saint Cecile," Desportes' "The Hunter," Girodet de Roucy-Trison's "The Death of Atala," two Corot landscapes and a group by Diaz.

Jessie Slatis, Back from Italy, Gives Recital

CHICAGO, June 14.—Jessie Slatis, a Chicago soprano, who has recently returned to America after appearances in Italy in leading rôles at the Salerno Opera and at the Scribe in Turino, made her local début in a recital at The Play-

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house on Sunday afternoon, June 8. The singer's operatic experience was reflected in arias from "Forza del Destino," "La Wally" and "Andrea Chénier." It was in her Italian group of songs in which the greatest interest of novelty was to be found. Her Respighi's "Le Nebbie" and Mario Pieraccini's "E Uno, E Due, E Tre" were combined with Caccini's "Amarilli." Duparc and Bemberg supplied the French songs, and Strauss and Brahms, the German. Otoya Mizuki's "Two Japanese Etchings" and songs by Alexander MacFadyen and Frank La Forge comprised the numbers sung in English. A large audience was present, and gave the singer much applause.

Organists Eligible to Compete for Appearance Under Stock

CHICAGO, June 14.—The contest, conducted by the Society of American Musicians, in cooperation with Frederick Stock and the Chicago Orchestral Association, has been extended to admit students of the organ. The winner of the contest, like all other winners, will be given an opportunity to appear as soloist in the Chicago Symphony popular series of Thursday night concerts. Organists between the ages of twenty-one and thirty-one are eligible, and will be asked to play Guilmant's First Organ Sonata in D Minor. Full details may be obtained from Howard Wells, 907-908 Lyon and Healy Building.

Bush Conservatory Continues Commencement Recitals

CHICAGO, June 14.—Bush Conservatory gave the seventh of its commencement season recitals in the conservatory hall on Thursday evening. Robert Sanders, Lucia Murphy, Ruth Mover and Harold Sanford, pianists; Edith Kendall and Robert Quick, violinists, and Dorothy Neill, Helen Gloeckle, Cornelia Vermaas, John C. Minnema and Fredda Webber, singers, were heard. Certificates, diplomas and degrees were presented. President Kenneth M. Bradley and the faculty received guests at the Keedy Studios on Sunday, in honor of Mr. and Mrs. Vittorio Trevisan, Mr. and Mrs. Louis Kreidler, Elsie Alexander, Emerson Abernethy and the class of 1924.

Pupils of Sherwood School Heard in Recital

CHICAGO June 14.—Pupils from the piano, voice and violin departments of the Sherwood Music School gave a program in the Sherwood recital hall on Thursday evening. The participants were Ruth Halperin, Johanna Stragusa, Ruth Israel, Janet Hughes, Stella Gillespie, Irene Israel, Marie Mascha, Lucille Colby, Roslyn Grant, Alice Kooman, Angela Lewis, Opal Gill, Glenna Johnson, Emily Plagowski, Ruth Jones and Joseph Maiso. Loretta Liedell provided the accompaniments.

John W. Norton Chosen Head of Illinois Organists' Association

CHICAGO, June 14.—John W. Norton has been elected president of the Illinois Council of the National Association of Organists. The other officers are Albert Cotsworth and Florence Hodge, vice-presidents; William H. Barnes, secretary, and Samuel J. Kennison, treasurer. The executive committee includes Francis S. Moore, Alice R. Deal, Irene B. Zaring, S. E. Gruenstein and Robert P. Elliott.

Oscar Saenger's Summer School Opens

CHICAGO, June 16.—The Oscar Saenger Summer School opened here today with a large enrollment. The scholarship contests were held last Sunday and the first students' reception and musicals disclosed an extraordinary number of unusually talented pupils. The summer course will extend for a period of six weeks.

CHICAGO, June 14.—Basilius Andrea Kyros, bass, gave a recital in Kimball Hall on the evening of June 8.

Sängerbund Assembles Monster Chorus for Great Music Festival in Chicago

[Continued from page 1]

Männerchor, led by Karl Reckze and the Chicago Sängersfest mixed chorus, led by William Boeppler. These organizations were heard in the opening program. The part singing of the männerchor was especially notable for the dignity and the beauty of tone with which some simple melodies were heard, without the orchestra's accompaniment. One of the most effective items in the entire festival was the singing of the Hallelujah Chorus by the mixed chorus the first evening.

The joint male choruses from St. Louis, under the leadership of Hugh Anschuetz, sang at the first afternoon concert, and impressed hearers with their strength as well as the enthusiasm and joy with which they sang. Five Chicago male choruses joined forces for the second matinée concert, and sang with much variety of emphasis under the leadership of Hans Biedermann. A children's chorus of about 2000 voices likewise assisted under Mr. Biedermann at this concert, and aroused wonder and admiration for its jubilance and sprightly tone.

Soloists Successful

The soloists, who readily won the enthusiastic interest of their great audiences, remained on duty for the entire festival, alternating somewhat irregularly on the successive programs. Mme. Sundelius found herself in excellent condition. Her voice, of such a true musical quality, had nothing to fear from the great space in which she sang, and she won one of the most demonstrative receptions in the course of Thursday evening's performance with the giant männerchor, when her voice easily topped the robust and ample tone of the male singers.

Kathryn Meisle, whose success in her first season of opera at the Auditorium was immediately conceded, has a voice of opulent depth and richness, a contralto ideally suited in natural qualities for such heroic work as was required of her.

Alexander Kipnis, too, gave every proof of distinctive virtues, a real bass voice of excellent timbre, which however, he often employs upon baritone music, a sturdy style, and apparently thorough musical grounding.

The Programs in Detail

On the opening night speeches were made by William E. Dever, Mayor of Chicago; Ernest J. Kruetgen, president of the festival, and Fred O. Neutzel of Louisville, who brought the society's standard from the city which had last entertained the Sängerbund. The music consisted of the choral singing by the joint Chicago societies, some orchestral pieces, Mme. Sundelius' performance of "Dich Teure Halle" and Mr. Kipnis' singing of the final scene from "Die Walküre."

Miss Meisle made her début at the Thursday afternoon concert, singing songs by Schubert and an obbligato for the Chicago mixed chorus' performance of F. Melius Christiansen's "Beautiful Saviour." Mr. Kipnis sang arias from "Die Zauberflöte" and "Tannhäuser." The mixed chorus and the St. Louis male choruses sang, and Mr. Stock directed orchestral music.

Besides the first appearance of the huge male chorus, Thursday evening's concert was notable for Mme. Sundelius' singing of some Strauss songs, with orchestra, and Miss Meisle's performance of an aria from "Le Prophète." The Chicago Symphony was once again in evidence.

The children's chorus at the Friday afternoon program found its most effective duties in an arrangement of Mana Zucca's "The Big Brown Bear," in which the "woof's" were performed with a most amusing upward scoop and crescendo, reminiscent of the "locomotive" on the campus. The five joint male choruses from Chicago found a generous welcome. Miss Meisle sang the great aria from "Samson and Delilah" and songs by Brahms and Schubert and the orchestra played music suitable for a children's program.

Final Concert

At the final session the great male chorus made its power and beauty felt in a variety of music, Mme. Sundelius sang "Elsa's Dream" from "Lohengrin" and two extras. Mr. Kipnis, listed for an aria from "The Creation," sang also Schubert's Serenade to the piano accompaniment of Isaac Van Grove. Mr. Stock's orchestral selections included Rimsky-Korsakoff's Capriccio Espagnole, Goldmark's Overture to "Sakuntala" and the love scene from Strauss' "Feuersnot."

Mr. Strubel's prize composition, sung at this concert, is a setting of James Whitcomb Riley's "When Evening Shadows Fall," and is a very successful treatment of the dignified, harmonically clear and melodiously simple four-part style of song. An award of \$1,000, donated by the United Male Choruses of Chicago, was divided among Mr. Strubel, and Louis Victor Saar and Edward Schaumloeffel, both of Chicago.

The festival was undertaken at an expense of \$80,000, and it was believed last night the costs had been met with a slight margin of gain.

CHICAGO, June 14.—Edward Poole Lay, baritone, left Chicago today for New York, planning to sail for Europe on June 18.

Leo Ornstein will appear as piano soloist with the Minneapolis Symphony under Henri Verbrugghen, in Minneapolis and St. Paul early in the fall.

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"Good tone and persuasive warmth of feeling."—N. Y. Times.

7463 Sheridan Road, Chicago

Recognition of Sight-Singing's Importance Leads to Improved Methods of Teaching

[Continued from page 3]

Mr. Luyster employs the Galin-Paris-Chevé method, which he has found brings remarkable results.

"You would be surprised," he said, "how very few people can really read music. Yet there is no excuse for anyone who can talk not being able to master this subject. It is the way in which it is presented that counts.

"How do I teach sight-singing? That is not so easy to explain in a few words; it is so much simpler and more convincing in actual demonstration. For one thing, I isolate all difficulties, attack each one separately in a different part of the lesson. No instrument, I wish to emphasize, is ever used in teaching.

"Each tone has its particular name; the pupil is taught the name, the identity, of each step of the scale. Number 1 is *do*, number 2, *re*, etc. We do not call intervals by their names; it would only confuse the tyro to speak of technicalities such as 'perfect fifth,' 'major seventh,' 'augmented fourth,' and so on. He masters absolutely by constant practice the *sound* of each degree of the scale. Each tone has its identity, just as common objects in our daily experience have their identity. The pupil comes to make each sound a part of his consciousness, just as he knows at a glance the appearance of, say, a book or pen. Thus, when he is called upon to sing a 'perfect fifth' (*do* to *sol*) he sings the sounds *do* and *sol*, without knowing the technical name of the interval. It is quite possible to know the meaning of many words without being wholly certain of their derivation or spelling. The analogy holds true here as well.

"We do all preliminary work away from the staff. For this I use charts and, as symbols, numerals. Then we undertake a systematic study of the staff. The pupil learns the names and is required to call the lines and spaces in different keys. Rhythm is then taken up, also separately. The students beat their own time; I keep their hands going constantly; and they gradually get the *feel* of the rhythm by steady practice.

One Mental Operation at a Time

"Mastery of tone and interval-quality comes, as I intimated before, through constant use of the syllables. First pupils hum the tones, *thinking* the syllables; then they intone them; then they speak the words of the exercises in rhythm. When all this has been done, we join everything up, link the factors together. Only one mental operation is taught at a time, and each must be fully mastered before another is taken up.

"I am against the so-called 'fixed do,' at least for less advanced work. The 'stationary do' is all very well for musicians, who understand the theoretical side of music; but I do not believe that one should take novices and teach them with this system. I use the 'movable do' to associate in the mind of the pupil the

relation of the component parts of the scale to each other and to the tonic.

"The elements of musical theory should be learned when students have reached a certain point of proficiency in sight-reading. The first work must be very carefully and systematically done; it is not wise to clutter up the beginner's mind with all kinds of purely technical complications. After students have actually learned to read music, after they have the scale and the quality of each tone and syllable fixed firmly in mind, then is the time to take up the necessary theoretical work.

"I feel that the system I follow is good, for the simple reason that it works, it infallibly brings results. People of all ages, anywhere from sixteen to sixty, come to my classes. They are of all kinds, experienced musically and quite the opposite. They may have musical aptitude or not. None finds any real difficulty in mastering sight-singing. The truth is, it is a simple, quite normal thing. Anyone who can talk and read his mother tongue can readily acquire this ability."

BERNARD ROGERS.

Flint High School Band Wins First Place in Michigan Contests

FLINT, MICH., June 14.—The Flint High School band was awarded first place in the State contest held at Lansing, fourteen bands competing. This victory makes the band eligible to enter the national contests for high school bands. The adjudicators were Mr. Vandercook of Chicago, Mr. Dewey, conductor of the Reo Motor Company Band of Lansing, and Mr. Taylor, head of the music department of the Michigan Agricultural College.

EMILY G. HIXSON.

James Woodside Sings in Rochester

ROCHESTER, N. Y., June 14.—Singing by courtesy of the opera department, James Woodside gave a program of baritone songs in the Eastman School of Music recently. Schumann, Wolf, Duparc and Fourdrain were composers represented in the first half of the recital and Mr. Woodside sang their songs with his accustomed artistry. "Vision fugitive" from "Hérodiade" was the sole operatic number, followed by a group of numbers by Hageman, Fay Foster, Handel and Mendelssohn. Admirable accompaniments were played by Nicholas Slonimsky.

The Mayos Sponsor Boys' Band Organization in Rochester, Minn.

ROCHESTER, MINN., June 14.—Director Harold Cooke of the Rochester Park Band is signing up musicians from various parts of the country to play here this season. The players are being drawn from the Minneapolis Symphony, and orchestras in Milwaukee, Chicago and other cities. Mr. Cooke is also planning to organize a boys band of seventy-five pieces which he is developing in the public schools of Rochester. The work will be carried on under a donation made for this purpose by Dr. W. J. Mayo and Dr. C. H. Mayo.

G. SMEDAL.

Albany Club Elects Officers

ALBANY, N. Y., June 14.—Mrs. Olive Fitzjohn was elected president of the Monday Musical Club at the recent annual meeting. Other officers elected were as follows: Mrs. Jean Newell Barrett and Mrs. Ralph G. Winslow, vice-president; Mrs. Elbert F. Horton, corresponding secretary; Helen E. Eberle, recording secretary; Henrietta D. Knapp, treasurer; Mrs. Walter Leving Ross, librarian, and Mrs. MacNaughton Miller, Mrs. Edward H. Belcher, Mrs. Burt R. Richards, Mrs. Herbert E. Robinson, Mrs. James H. Hendrie, Mrs. Edward G. Cox, Mrs. John S. McEwan and Mrs. Abiel M. Smith directors. Elizabeth J. Hoffman, who has been president for the last four years, was presented with a brooch by the directors.

W. A. HOFFMAN.

Easton, Pa., Church Organists Make Changes in Positions

EASTON, PA., June 14.—The last musical service of the season was held in the First Reformed Church recently. A quartet was assisted by Marie Mellman, harpist. Earle D. Laros, for 14 years organist and choirmaster of Trinity Episcopal Church, becomes organist of the First Presbyterian Church, succeeding Charles Maddock. Mr. Maddock goes to the First Reformed Church, succeeding the late H. T. Buckley.

MARGARET H. CLYDE.

Soprano Gives Program in Milton, Mass.

MILTON, MASS., June 14.—Marjorie E. Berry, soprano, was heard in recital at the Town Hall on Tuesday evening, June 3. Miss Berry displayed coloratura skill in arias from "Semiramide" and "Rigoletto," and revealed a voice of pleasing quality and timbre, of extended range and even development. Miss Berry sang with graciousness of manner and invested her songs with unaffected charm of style. Howard A. Slayman proved himself an able soloist and accompanist.

HENRY LEVINE.

At the final meeting of the season of the New York Clef Club, recently, Grace Northrup, soprano, was the soloist. Miss Northrup pleased in three groups of songs by Mary Turner Salter, using her voice with much skill.

Honor Reinicke on Birth Centenary

[Continued from page 5]

tween the musician and his father-in-law to cut the interview short.

The composer and his visitor had been alone only a few minutes, when there was a rap on the door. The Councillor entered with a kit of tools and announced that he was there to tune the piano! Reinicke pretended to protest, but the "tuner" was adamant, and the Russian visitor left in the best humor, after elaborate apologies had been made. He carried with him the score of an entire symphony which he had intended to play on the piano!

The last days of the musician, spent in retirement in his favorite city, were happy and productive. He was surrounded by a circle of pupils that revered him, and among these were the famous Joseffy and others. His compositions included several operas—"Manfred" being perhaps best known—oratorios, masses, symphonies and choral and chamber music works.

He died March 10, 1910, leaving the memory of a brilliant and remarkably versatile personality. The work of Reinicke bore fruit in a generation of able and thorough musicians. He stood for the older tradition, and the approaching wave of modernism—of discord and bluntness in his beloved musical realm—if indeed, he was aware of it at all, must have brought an indulgent smile to this champion of classicism. R. M. KNERR.

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Twenty-six Thousand Persons Cheer Galli-Curci in Vast Los Angeles Bowl

LOS ANGELES, June 14.—More than 26,000 persons were moved to a demonstration of extraordinary enthusiasm by the singing of Amelita Galli-Curci in the Bowl on the evening of June 6. Never, probably, in the musical history of this district has a scene of such delight been witnessed. Nor was the favorite soprano the only one to receive the plaudits of the enormous audience. Alfred Hertz of the San Francisco Symphony, conducting the Bowl Symphony, came in for his share of the ovation.

Early in the afternoon the vast audience began to pour into the great open-air theater. Eighteen thousand seats

had been sold in advance, but these were too few to contain the music lovers who arrived from far and near. Automobiles were parked in every available corner, and the hillsides were black with enthusiasts determined to hear the diva at whatever sacrifice of convenience or comfort.

Acoustic properties in the Bowl are well-nigh perfect, and even the softest notes were clearly heard to the remotest bounds. Mme. Galli-Curci was in her best voice, and never has a Californian audience been more moved by the luscious quality of her tones. In the most brilliant passages, as well as in the tenderest, the voice of Mme. Galli-Curci remains unique among voices of the day, even as her style and interpretations

have an individuality that places her singing in a class by itself.

Mme. Galli-Curci's technic in coloratura music has been polished to the utmost degree. From the lowest note of her voice to the highest, the scale is perfectly equalized and dizzy notes that decorate bravura arias like the Mad Scene from "Lucia" and the Bell Song from "Lakmé" are delivered with the same effortless ease that marks her singing of the simplest ballad. The warmth, too, of Mme. Galli-Curci's tones is particularly unusual in a voice as flexible as hers; and it is this warmth that enables her to give poignant expression to such numbers as "Old Folks at Home."

Even music that is commonly classed as purely decorative takes on a musical meaning when she sings it. A roulade from her throat is not a mere *tour de force*, it becomes an integral part of the song and has a definite place in the emotional aspect of it, as well as in its architectural structure. And how sparkling are her runs! How round and bell-like the staccato notes that Delibes wrote into the Bell Song! How bird-like the spontaneity of her trills!

The program began with an atmospheric and spirited reading of the Overture to "William Tell." The admiration Mr. Hertz has for Wagner does not prevent him from getting the most out of the "pattern-music" of Rossini, and his reading of this number could not have been criticized by the most ardent disciple of the Italian school.

A Song of Youth and Joy

After this, the audience was naturally in a receptive mood, and Mme. Galli-Curci found herself among old friends the instant she appeared for her first number, which was the Polonaise from "Mignon." Many singers treat this somewhat mechanical show piece as an exercise. Mme. Galli-Curci transformed it into a lyric poem of youth and joy. Phrasing, style and diction were all as near perfection as one has the right to expect in this work-a-day world. In strong contrast, so far as the emotional content is concerned, though in the same class of florid writing, was the diva's second number—"Caro Nome" from "Rigoletto." A captious critic once described this aria as "empty sentimental yawn," but in Mme. Galli-Curci's hands it became a thing of romantic beauty. Every note was absolutely in tune, and not a note lacked limpidity and tenderness. Mr. Hertz, in the orchestral accompaniment again proved what a broad-minded musician he is and entered whole-heartedly into this Italian music.

There followed the Bell Song, as distinctly different in its plaintive meaning as "Caro Nome" had been from the Polonaise. It was as a narrator that Mme. Galli-Curci appeared in the Bell Song, but a narrator with innumerable shades of expression at her command, a narrator able to draw upon a bewildering array of technical devices and arts in heightening the picture she presented. In this, too, was seen the diva's mastery of pianissimo notes that carry perfectly.

Enthusiasm Runs High

The climax of brilliance, however, was reached in the Mad Scene, in which Mme. Galli-Curci's voice seemed even more lovely than in previous numbers. Here was the perfection of bel canto, a legato that was like the strains of a violin in its smoothness and a grace of phrasing that brought out the form in which the aria is cast. Enthusiasm that could not be checked was the result. Mme. Galli-Curci attempted to satisfy this with simple songs, songs dear to the heart of the great public, but the effect was like trying to put out a fire with more fuel. Carrie Jacobs Bond's "Were I" but furnished excuse for more outbursts of applause, and "Suwanee River" and "Home, Sweet Home" moved the audience to still further demonstrations of admiration. Nothing shows Mme. Galli-Curci's art in a better light than these time-worn pieces, in which the slightest deviation from the high standard she has established would be apparent.

Two Brahms Hungarian Dances, an arrangement of Kreisler's "Caprice Viennois" and the Overture to "Tannhäuser" were added to the "Tell" Overture as the orchestra's contribution to this memorable evening. It goes without saying that Mr. Hertz was completely happy in the Wagnerian excerpt, which he read with all his wonted authority; but he was seemingly no less at home in the lighter numbers and gave them the same care and attention.

Homer Samuels accompanied those songs that Mme. Galli-Curci sang with piano, accomplishing the apparently impossible feat of making the piano tone carry in the vast auditorium.

Behind the scenes after the program, with all its encores, was ended, enthusiasm continued. Devotees crowded about the diva, eager to be near her for a minute even if the press prevented them from taking her hand to thank her. Mr. Hertz and Mr. Samuels were also honored, and congratulations poured in upon Lawrence Evans, of Evans and Salter, Mme. Galli-Curci's New York managers.

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EDWARD POOLE LAY

Baritone

"Instinctive taste in reproducing and projecting a composer's ideas, and an excellent voice."

Edward Moore, *Chicago Daily Tribune*, May 12, 1924.

"Genuine artistic taste and understanding."

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"An alert and sympathetic quality of mind lay back of all he did in the way of organizing his material with significant, modest, and yet arresting emphasis. His liking for music is obviously of a mature and sophisticated sort."

"Such virtues made his performance stand of its own weight in a way which sometimes escapes a routined musician."

Eugene Stinson, *Chicago Daily Journal*, May 12, 1924.

"A resonant, well-cultivated voice, used to good effect. . . . Interpretative talent. . . . Sang with a fine projection of moods and sentiments."

Maurice Rosenfeld, *Chicago Daily News*, May 12, 1924.

“LAY WINS APPLAUSE.”

"Instinctive grasp of poetic expression and musical picturization." Herman Devries, *Chicago Evening American*, May 12, 1924.

"Sang with appreciation. Voice is of pleasing quality and under good control. . . . Comprehension of the music and variety of colors in the voice to express the meaning of the words. . . . Understood his powers and kept well within his capacity." Karleton Hackett, *Chicago Evening Post*, May 12, 1924.



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LOCAL ARTISTS ARE HEARD IN CINCINNATI

Young Pianist Makes Promising Début—Judson Addresses Orchestral Board

By Philip Werthner

CINCINNATI, June 17.—John Quincy Bass, pupil of Ilse Huebner, assisted by Anne Kaufman, pupil of Mme. Dotti, gave a recital in the Odeon on June 6 before a well-filled auditorium. The young pianist, who is but fifteen years old, displayed remarkable talent in works of the masters and several modern compositions. His playing of the B Flat Minor Scherzo of Chopin and the Rhapsody No. 12 of Liszt showed fire and maturity of conception.

The Clifton Music Club gave a luncheon and concert at the Makatewa Club on June 6, which was attended by prominent local musicians. The names of Edgar Stillman Kelley, Grace Gardner, Georg Elliston, Mme. Liszniewska and William G. Werner were on the program.

Arthur Judson, advisory manager of the Symphony, came from New York to address the meeting of the board of directors of the orchestra on June 3 at the Zoo. He dwelt on the progress the orchestra had made and promised improvement in the personnel for next season.

A capacity audience listened to a program given at the Woman's Club for Nina Pugh-Smith, who is now convalescent from a serious operation, on June 9. Those who participated were Marguerite M. Liszniewska, Dan Beddoe, Walter Heermann and Jack Froome, who gave a presentation of M. M. Stitt's playlet, "Colored Oxen," with his players from the Odeon Workshop.

There have been so many registrations for the master classes of Mme. Liszniewska and Berta Gardini-Reiner that these teachers had to begin their summer work at the Conservatory of Music earlier than they had intended.

Piano and Violin Students Give Program

BOSTON, June 14.—A recital by the voice pupils of Florence E. Tibbets and violin pupils of Willis Hutchins was given in Studio Hall, Pierce Building, on Monday evening, June 9, before a large audience. The following vocalists were heard to good advantage: Mary L. Joy, M. Anna Gerrish and Edward Whitlow. Mr. Hutchins' violin pupils were Susie Myke and Gladys Fitzmaurice. They showed careful training and were applauded for their artistic work. Mildred Evans, Margaret McQuaid and Edward Whitlow played the accompaniments.

W. J. PARKER.

Lincoln Glee Clubs Produce 'Sweethearts'

LINCOLN, NEB., June 14.—The high school glee clubs, under the leadership of H. O. Ferguson, director of music in the schools, gave two performances of Victor Herbert's "Sweethearts" in the high school auditorium recently. It was the seventh annual operatic performance by the school, and was one of the most artistically presented works ever given by the students. Soloists, choruses and the clever Dutch dancers, gave their parts with vim. The high school orchestra, led by Charles B. Righter, provided the accompaniments. The art department made unique posters advertising the opera, and members of the junior glee clubs, in Dutch costumes, were in charge of the auditorium.

HAZEL GERTRUDE KINSELLA.

Lasell Seminary Students in Commencement Program

AUBURNDALE, MASS., June 17.—The pupil's commencement concert of Lasell Seminary was held on Wednesday eve-

ning, June 4, and was largely attended. The program comprised organ, voice, piano and violin numbers given by the following: Helen Hansen, organ; Katherine Knox, Elizabeth Shaw, Geraldine Wilder, Phyllis Hessian, Virginia Warren and Dorothy Barnard, voice; Victoria Jackson, Ella Loewe, Elizabeth Anderson, Helen Schroer, piano; Doris Lougee, Mary Helen Swartzel, Martha Fish and Dorothy Wardwell, violin, and Eleanor Mulloy, cello. George Sawyer Dunham, director, supplied the organ part in Saint-Saens' "March Heroique" for piano and organ. The pianists were Miss Schroer, Miss Speed, Miss Hansen and Ruth Shepard.

W. J. PARKER.

Marie Miller, Harpist, Sails with Six Pupils for European Concerts



Marie Miller, Harpist (Right), and Her Sister, Dorothy Kay Miller, a Promising Performer Upon the Same Instrument, Snapped on Board the Steamer Rochambeau, on Which They Sailed for Europe Recently

Marie Miller, who sailed recently for France with six harp pupils who will continue their studies with her this summer, will also fulfill concert engagements in Europe.

This season has been an active one for Miss Miller. In addition to solo engagements which have taken her to Illinois and Texas, and throughout the eastern States, she has toured extensively with the Salzedo Harp Trio and the Salzedo Harp Ensemble, of which she is the première harpist.

When Mrs. Frederick Coolidge planned the festival held in Washington to celebrate her gift of musical scores to the Library of Congress in February, Henry Eichen, composer, asked Miss Miller to play harp parts in his works which she created at Aeolian Hall two years ago. Other important concerts in which she appeared this season were those given by the International Composers' Guild in New York. For three years she has been the only harpist to perform difficult works presented at the Guild's concerts. Notable among these was the Sonata for Harp and Piano by Carlos Salzedo which she played with the composer at the piano. She was also chosen to give the concert at the convention of the Texas Chapter of the National Association of Harpists, Inc., in March. Besides concert appearances, Miss Miller has a large pupil class.

"The harp is becoming more popular all the time and this is proved by the fact that more and more people take it up each year," says Miss Miller. "I have started harp classes in many schools where the harp was never before a part of the curriculum. After my concerts in several schools this year, harp departments were established because so many of the pupils were interested in studying this instrument."

For four years Mr. Salzedo and Miss Miller have been in charge of the harp department in the Institute of Musical Art, a branch organized by the former. Miss Miller has made a number of arrangements for the harp. These are to be published by the Composers' Music Corporation.

MILWAUKEE CLEARS FORCES FROM DEBT

Symphony Wipes Out Deficit at Benefit Concert—Clubs Elect Officers

By C. O. Skinrood

MILWAUKEE, June 14.—The Milwaukee Civic Symphony gave its tenth and last program of the season on Monday night, June 9, in the Pabst Theater as a benefit for the orchestra treasury. The president of the orchestral association, F. A. Lochner, reports that with the returns from this concert the association will complete the year practically out of debt, despite the \$25,000 budget of expenses for the season.

The orchestra, conducted by Carl Eppert, aroused considerable enthusiasm in works by Haydn, Wolf-Ferrari, Delibes and Grieg. The "Lucia" Sextet and the Quartet from "Rigoletto" had to be repeated. The singers were Hester Adams-Nisen, soprano; Cora Brinckley Lochner, mezzo-soprano; Wilbur Davis and Carl Thalman, tenors, and Otto Semper and Edmund Thatcher, baritones.

John E. Jones, cashier of the Marshall and Ilsley Bank, and long identified with musical projects in this city, has resigned as president of the Arion Musical Club, after twenty-five years of service for the organization, first in minor capacities and later as secretary, vice-president and president for ten years. P. J. Kuipers succeeds him as president.

Other officers chosen by the Club at the annual meeting include W. B. Currie, vice-president; H. C. Hartwig, secretary; R. Bruce Douglas, treasurer; C. H. Bronson, O. A. Kehrein and W. A. Miller, directors for three years, and Charles H. Miller, librarian.

The Cecilian Choir, the ladies' section of the Club, elected Ruby Seefeld, president; Mrs. George E. Schneck, vice-president; H. C. Hartwig, treasurer; Mrs. Elmer Miller, secretary, and Hilda Schmid, librarian.

The annual meeting of the Arion Club

was also notable for the jollification held for Daniel Protheroe, conductor, who finished twenty-five years' service with the Club. The membership of 250 singers gave him a handsome silver service to commemorate the anniversary and elected him again as musical head.

The sentiment was expressed at the meeting that the Club should give at least one oratorio each year, and it is expected this policy will be put into effect in the fall. This action was taken because of the success of the "Elijah" performance in May.

There were 1144 musicians who took part in the Wisconsin all-State high school band tournament at Lake Geneva, with 28 bands participating. The bands were divided into three classes, with class "A" constituting the oldest and most experienced organizations. First prize went to Elkhorn and second to Richland Center. The class "B" prizes went to Green Bay and the Milwaukee Vocational School, and class "C" prizes to another Milwaukee Vocational School and Jefferson High School.

Individual awards went to Harry Vogts, Madison; Allen Strang, Richland Center; Gordon Brewer, Viroqua, and Bernice Lee, Green Bay, all cornetists.

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MUSIC-LOVERS FORM LEAGUE IN ST. LOUIS

Miss Cueny to Manage New Organization Which Will Take Over Her Series

By Herbert W. Cost

ST. LOUIS, June 14.—At a recent luncheon held at the Chamber of Commerce an organization, to be known as the Civic Music League, was formed. The meeting was called by C. F. G. Meyer, Isaac Hedges and F. W. A. Vesper, having for its object the musical advancement of the community. By a well-laid plan, it hopes to call into being a widespread interest in and patronage of artists' recitals and other musical enterprises. The league is called "civic" because every man, woman and child in the community will be given an oppor-

tunity to join by the payment of \$5 yearly dues.

This membership will operate the same as a membership in a club, a church or other society, a member joining for an indefinite period and being dropped from membership only by written resignation to the secretary. By this means permanency in membership is attained and financial security is assured. Five concerts will be provided for the members each season, to be given by artists of the same high caliber as those appearing for the past five years in the Cueny Concert Subscription Series, which will be absorbed by the Civic Music League, with Elizabeth Cueny as secretary-manager of the newly-formed organization.

The artists for 1924-25 will not be definitely determined upon until the membership campaign is launched.

There will be no ticket sales for these concerts and only members of the league will be admitted, with some plan to be worked out to care for guests of members.

The reason for this is that on the membership plan, actual funds with which to work will be a factor in the development of the league, from which no profit is to be derived and in which no one assumes financial responsibility.

Officers elected at the meeting for the formation of the new organization include Mayor Henry W. Keil, honorary president; F. W. A. Vesper, president; Thomas W. Garland, vice-president; Isaac Hedges, second vice-president; Ray McNally, treasurer; Elizabeth Cueny, secretary; L. Frank Carter, E. M. Grossman, Adolph C. Meyer, C. F. G. Meyer and Aaron Waldheim will constitute the board of directors.

CONDUCTS KEENE FESTIVAL

George S. Dunham Shares Honors with Artists in Three Programs

BOSTON, June 14.—George Sawyer Dunham has just returned to Boston after a brief but strenuous season of conducting. Among the more important centers where he appeared was the Keene, N. H., Festival last month. There were three programs, presenting unusual features which won the favor of large audiences. Cecil Arden, mezzo-soprano of the Metropolitan, sang Buzzi-Peccia's "Carmen's Dream" with orchestra for the first time and received an ovation. Miss Arden shared honors with Marjorie Moody, soprano, who was acclaimed in the Polonaise from "Mignon," and gave as an encore "The Wren" by Benedict, accompanied by flute and strings.

The Boston Orchestral Players gave the matinée program with Mr. Dunham conducting and Walter Loud concertmaster. At the last concert, known as "Artists' Night," Verdi's "Aida" was well given. Cecil Arden, contralto; Clare Maentz, soprano; Rulon Robison,

tenor; Jackson Kursey, baritone, and George Payne, bass, were the soloists.

Mr. Dunham this week led choruses at the Northfield, Mass., School for Girls and the Mt. Hermon School for Boys. The Mt. Hermon Glee Club, known as the Estey Chorus, gave a combined concert on Friday, June 6. On Sunday evening, June 8, the entire student body of the Northfield and Mt. Hermon Schools, comprising 1000 voices, sang "Unfold Ye Portals," with two pianos, organ and four trumpets accompanying. The 600 girls sang "Gallia" and 400 boys, Rodney's "Calvary." Miss Mansfield of Keene was soloist. The singers were acclaimed by an audience of 3000.

Mr. Dunham has been engaged to conduct a chorus of 500 mixed voices at the Elks' Convention, which will convene here in July.

W. J. PARKER.

American Conductor in Breslau Returns to America for Visit

BOSTON, June 14.—Ernst Hoffmann, an American musician, who has recently received the appointment of first conductor at the opera house in Breslau, Germany, has arrived, with his bride, for a visit to his parents, Mr. and Mrs. Jacques Hoffmann. Mr. Hoffmann is a member of the Harvard Class of '18, and was leader of the Pierian Sodality during his student days. He has been for three years assistant conductor in Breslau, and last season conducted performances of "Oberon," "Traviata," "The Magic Flute," "Così fan tutte," "The Sacred Duck," "Tannhäuser" and other operas. His father has been for many years first violinist of the Boston Symphony.

W. J. PARKER.

Mary Mellish, soprano, will sing in "Elijah" in Minneapolis and St. Paul next season with the Minneapolis Symphony.

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Publishers Issue a Miscellany of New Music

By SYDNEY DALTON

WHILE the chief activities of our legislators are transferred, temporarily, from the national capital to Cleveland and New York City, R. Deane Shure invites us to view Washington from the composer's viewpoint, in a musical sightseeing tour that does not include even one congressional argument. He conducts it in a series of seven tone poems, entitled "Lyric Washington" (White-Smith Music Publishing Co.) and he includes in his itinerary "Gnomes in Rock-Creek Park," "Mirror Reflecting Pool," "Japanese Cherry Blossoms," "Potomac-Park Boat Song," "Topsy on Tenth Street, N. W.," "Arlington" and "Mount Vernon." Mr. Shure has considerable ability as a lyric poet in tone, and some of these seven numbers possess distinction. Particularly agreeable are the first three pieces in the book. The "Gnomes in Rock-Creek Park" are humorously and grotesquely portrayed, with a swift delicacy that is well adapted to the piano. "Mirror Reflecting Pool," on the other hand, is in a calm, reflective mood that is admirably done, making it probably the best piece in the set. The influence of MacDowell is marked in it. The work is uneven and the music falls off toward the end, making "Arlington" and "Mt. Vernon" far less interesting than the more central parts of the city. But pianists and teachers will do well to inspect "Lyric Washington."

* * *

Glenn Hier's Day in the Woods of Peterborough

Day in the Peterborough Woods" (Chicago: The Gilbert Music Co.). These pieces are based mainly on bird calls, as the titles indicate: "The Robin," "Bobolink," "The Wood-Thrush," "Sunset at Hillcrest" and "The Whippoorwill." They are easy to play and their usefulness is chiefly as teaching material, of about the third grade. The composer has dedicated the suite to Mrs. Edward MacDowell.

Glenn Hier chooses the home of the late Edward MacDowell as the setting for her suite for piano, entitled "A

larily commendable in a first work. It lacks the vitality of real inspiration and the composer seems to be more concerned about being complicated and intellectual than he is about beauty of expression. If Mr. Heniot succeeds in gaining more warmth and interest in his ideas his skill as a composer should carry him far.

* * *

Songs by Stewart, Oldroyd and Schindler

Some time ago we had occasion to commend an "Album of Four Songs," by D. M. Stewart, settings of poems by A. E. Housman, selected from his "Last Poems." In sheet music form Mr. Stewart's "The First of May" (London: Elkin and Co.; New York: G. Ricordi and Co.) published in two keys, will appeal to many singers. It is a melodious, charming and well-written song that deserves a place on the recital program. From the same press comes George Oldroyd's "The Rivals," with words by James Stephens. It is an exceptionally good song that catches the delicate, fleeting mood of the poem admirably. It is another evidence of Mr. Oldroyd's pronounced talent as a song writer. There are three keys.

Kurt Schindler has made a skillful arrangement of Mily Balakireff's "Love Has Come Into My Heart" (G. Ricordi and Co.), which the publishers have issued in two keys. It is a song of much passion and intensity, with a thoroughly Russian melody of pronounced character. There is a sweep and an urge about it that are compelling, even if the emotion is rather blatant.

* * *

Twelve Piano Pieces by Ch. Koechlin

Ch. Koechlin's Twelve Pieces for Piano, entitled "Pastorales" (Paris: Maurice Senart; New York: Fine Arts Importing Corp.) are very unusual music that somehow have an interest and yet seem to leave no particular desire to hear them repeated. Some of them are quite brief: a brevity that cannot be estimated in measures because they are written in no particular time value, the bar lines being placed in a seeming haphazard manner, as an aid to the eye rather than as an indication of the time. There is a curious blending of the flavor of the old pastoreale with the more pungent odor of

modernity in all these pieces. They are undeniably clever and have a certain intriguing something about them, but it is doubtful if such music has anything of permanent value in it.

* * *

Temple Service for Mixed Voices by Rosalie Housman

"Temple Service," written as a memorial to Martin A. Meyer, of Temple Emanuel, San Francisco, is said to be

the first Sabbath morning temple service written by a woman, and Miss Housman is to be congratulated upon the unique distinction. This work (New York: Bloch Publishing Co.) of which Dr. William C. Carl has edited the organ part, is not based upon traditional melodies of Hebrew origin, but is original in its entirety and the composer has evidently striven to produce a work of seriousness and importance, eschewing the tinkling melodies and banal harmonies of the average devotional music. Miss Housman has caught the note of yearning, so characteristic of much of the Hebrew music, in her pages, making frequent use, for example, of the interval of the augmented second. There is some unevenness in the writing, but as a whole it is devotional and musicianly.

* * *

Elementary Theory by Robert Bartholomew

Robert Bartholomew's book, entitled "Elementary Theory and Practice" (John Church Co.) can be heartily

recommended as an introduction to the study of harmony. It covers the ground from the stave to the triad very thoroughly, and ends with a chapter on terminology and signs that includes nearly everything essential. Mr. Bartholomew has designed the work for use in high schools, normal schools and colleges, and has proved its value in each of these institutions. Gladys Washburn, Assistant Professor of Music, State Normal School, Indiana, Pa., has aided in preparing the chapters on transposition, intervals and triads and has done her share with equal thoroughness. The arrangement of the book is particularly excellent. Following each chapter there is a written lesson.

* * *

Field Tactics for Military Bands

Bandsmen should find something of particular interest in Charles N. Fielder's recently published book, entitled "Field Tactics for Military Bands" (Carl Fischer). The text applies to civilian bands as well as those connected with the army and navy, and Part II deals with discipline and practices for the former organizations. The book is profusely illustrated and Mr. Fielder, who was formerly First Musician in the Navy, has furnished some advice on the subject of discipline that all bandmasters would do well to consider.

* * *

Pennsylvania Lauded in Works for Mixed Voices

The proud state of Pennsylvania, and one of its thriving cities, has been lauded appropriately in two choruses for mixed voices, entitled "Pennsylvania," by H. Van Den Beemt (Carl Fischer) and "Hail Allentown!" by Edgar B. Kocher. The first of these, for which Isaac Rusling Pennypacker has written the text, is a rousing number that should attract the many choral conductors of the State which it celebrates,

particularly. There are solos for soprano and baritone and a piano accompaniment. "Hail Allentown!" is a setting of words by Frances Steitler Frueau. It opens with a four-measure chime theme, followed by the chorus, in six-eight time, which has a bright, smooth-flowing melody leading to an effective climax. It is well written music, from the pen of a well known organist of Allentown. The name of the publisher is not given.

* * *

Henry Hadley's "Dance Ancienne" for 'cello, dedicated to Felix Salmond, is quite a delicious number of its

kind. (Carl Fischer). The first two bars of the theme are reminiscent of a well known old English song and they establish the genre of the piece immediately. There is a sturdy Anglo-Saxon flavor about this dance, despite its French title. Mr. Hadley writes with the sure touch of the experienced composer, combined with originality, and in this number he has added something worth-while to the 'cello literature.

* * *

Evening and Morning Inspire Violin Pieces

"At Evening," a violin piece by Sandor Harvari (G. Schirmer) is a delightful little inspiration that is full of the charm and quiet of evening: a mood that is enhanced by the inverted dominant pedal-point that persists for the first twenty measures. It is not a difficult number to play, technically, but it demands good taste and certain tone. It is well worth the attention of all violinists.

Rudolf Friml's "Rêve du Matin" is from the same publisher. It is a simple little melody in six-eight time, with an equally simple accompaniment based on a one-measure figure that is swaying and graceful. It is a very good teaching piece.

* * *

Two New Songs for the Church Service

J. Lamont Galbraith's "God of Israel" (The Arthur P. Schmidt Co.) is not up to this composer's best style, but it is written in a manner that will please a number of church soloists. There are three keys. "If I but Lift Mine Eyes," by Carrie Belyea Lent, is another Schmidt print, put out in two keys. The melody is fairly broad and the accompaniment well suited to the organ, consisting for the most part of chords.

Shrine Bands Heard in Kansas City Convention

KANSAS CITY, KAN., June 14.—Concerts in Huron, Shawnee and Bethany Parks by bands from the various units of the Knights of the Mystic Shrine were a feature of the convention held by this lodge recently, with headquarters in Kansas City. E. J. Coleman, conductor of Coleman's Band of this city, was chairman of the committee of arrangements. A feature of the annual class day program by the juniors of K. C. K. High School was a dance contribution by Mrs. James Bradshaw, wife of the athletic coach of the school, who before her marriage was Ruth Wilson, a member of the Denishawn Dancers. Musical numbers formed a part of the program at the annual commencement exercises of the Kansas State School for the Blind. FREDERICK A. COOKE.



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FREE CONCERTS ARE SUCCESS IN GEORGIA

Atlanta Symphony Ends Year Without Deficit—Will Add to Forces

By Helen Knox Spain

ATLANTA, June 14.—The Atlanta Symphony Orchestra Association, which closed its first season without a deficit, decided at a recent meeting to continue along the same lines next season. This means that the organization will again be financed by popular subscription, and that the portion of the auditorium not held by subscribers will be open to the general public without charge.

Contrary to prophecy from various parties, both in and out of Atlanta, this plan of financing the organization, the "free policy," was a decided success. The association succeeded in securing the necessary 1000 members and did not have to face a deficit, as did many of the orchestral organizations throughout the country.

Two important changes were agreed upon at the meeting. The orchestra will be increased from fifty-five to sixty-five men, and the number of concerts will be reduced from twelve to eight. Last year the concerts were given on consecutive Sunday afternoons, but after much deliberation and consideration of public opinion it was decided to give the programs in alternate weeks, beginning early in October.

Enrico Leide was again appointed conductor and will choose his programs from the works of old and modern composers, including at least two American writers.

The officers of the association will remain the same as last year, with Clarke Howel, president; Harold Hirsch, treasurer; Mrs. George W. Walker, secretary, and Mrs. E. M. Horine, membership chairman. The board of directors is composed of Clarke Howell, St. Elmo Massengale, Harold Hirsch, William Candler, Harvey Phillips, J. B. Nevin, Edgar Neely, Julian Boehm, William Brownlee, Mrs. E. M. Horine, Mrs. George W. Walker and Nan Stephens.

HELEN KNOX SPAIN.

Cornell Professor Gives Piano Recital

WORCESTER, MASS., June 14.—Vladimir Karapetoff, professor of electrical engineering at Cornell University, Ithaca, N. Y., gave a piano recital on Thursday evening, June 5, at the Hotel Bancroft here in connection with the First District convention of the American Institute of Electrical Engineers. In a facile and charming interpretation of the Schumann "Carneval," which he gave in its entirety, Prof. Karapetoff proved conclusively to the audience of technicians that art and science are not necessarily alien.

Brookfield Summer School Is Open

BROOKFIELD, CONN., June 14.—The Brookfield Summer School is beginning its twenty-fourth season under Herbert Wilber Greene. "Hansel and Gretel" and "Cavalleria" were given last year, the roles being sung by school members. Pupils are now arriving from all parts of the country.

Give Benefit Musicales in Washington, D. C.

WASHINGTON, D. C., June 14.—Edwin Markham, poet, was guest of honor at a musical given at the home of Mme. Karl von Lewinsky, for the benefit of the German children. Clelia Fioravanti, mezzo-soprano, and Raymond G.

Moore, baritone, were the principal artists. Miss Fioravanti sang a Pergolesi piece and works by Salter and Sibella, charmingly. Mr. Moore presented songs in English and German, among them Dobson's "Cargo" and Brahms' "Widmung." Gustave Weckel, pianist, played three pieces by Emile Foss Christiani. Frederick R. Neely, Robert Rieneck, Mrs. Charles J. Cassidy, Margaret Dayton, Hilda Burke, Pearl Dinowitz and Molye Goldman, all pianists, were also heard.

Frederick S. Smith Engaged for Faculty of Beechwood School

WILMINGTON, DEL., June 14.—Frederick Stanley Smith, one of the best known organists of this city, has been engaged to teach at the Beechwood School, Jenkintown, Pa., in the coming year. Beechwood is a school for young women, with a student body of about 300. Mr. Smith has been organist for several large motion picture theaters. He was recently elected a member of the executive committee of the Pennsylvania Chapter, American Guild of Organists, for a term of three years.

THOMAS HILL.

College Students Give Commencement Programs in Bowling Green

BOWLING GREEN, OHIO, June 14.—Two recitals were given during commencement week at the State Normal College. One was a joint recital by the College male quartet and Eleanor Shatzel, pianist. The members of the quartet are Ramon Current, Clement Premo, Lloyd Witte and Estell Mohr. Besides the quartet numbers, each of them was also heard in a group of songs. The Treble Clef Club, an organization made up of 50 young women, gave a program of part-songs. The club was assisted by the College string quartet and members of the graduating class in public school music.

Wilmington Symphony Club Heard Under Auspices of Men's Organization

WILMINGTON, DEL., June 14.—In spite of a heavy rain an audience of more than 300 persons attended a concert given in the New Century Club auditorium, under the auspices of the Men's Club of the Westminster Presbyterian Church, on May 31. John A. Thoms, Jr., pianist; Mrs. Florence V. Lewis, Carl Rupprecht, baritone, and Walter Viohl, violinist, were assisting artists. The principal numbers were given by the Wilmington Symphony Club, led by Harry E. Stausbach, which played the Overture to "Orpheus" by Gluck and the "Unfinished" Symphony of Schubert.

THOMAS HILL.

Engagements of Sascha Jacobsen, violinist, for next season include appearances with John Powell, pianist, and Hans Kindler, cellist, in Savannah, Ga., on Nov. 10, with Rafaelo Diaz, tenor, in Selma, Ala., on Nov. 12, and with Mischa Levitzki, pianist, in Schenectady, N. Y. on March 3.

Chicago Musical College Adds Graham Reed to Master School Faculty



Graham Reed, Teacher of Singing

CHICAGO, June 14.—Graham Reed, for nine years Herbert Witherspoon's assistant in New York, has been added to the faculty of the Chicago Musical College. He will be present as aid to Mr. Witherspoon during the summer master school and will take a regular position on the faculty at the commencement of the fall term. Mr. Reed is a pupil of Witherspoon, Jacques Bouhy and Jean de Reszke. He is an accomplished linguist and a specialist in voice production. Mr. Reed and Isaac Van Grove are the Chicago Musical College's two new additions to the regular vocal department.

Wisconsin Conservatory Celebrates Silver Jubilee Anniversary

MILWAUKEE, June 16.—The Wisconsin Conservatory of Music is giving an elaborate series of recitals this week in commemoration of its silver jubilee anniversary. The various departments have planned a series of interesting events, including two operatic programs in costume. The programs have been prepared under the guidance of William Boeppeler, director. Diplomas and certificates will be presented by Theodore Dammann, president of the Conservatory, to the sixty-eight graduates.

Two new works, Hill's *Jazz Scherzo* and a concerto by Arthur Bliss, will be presented by Guy Maier and Lee Patterson next season. These pianists are booked to play with the Boston Symphony and with the Detroit Symphony in Pittsburgh.

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"Another notable feature was the singing of a new, young Welsh Tenor, Rhys Morgan of New York. He sang a group of soli at each session. He has A FLAMING VOICE, VIRILE AND SOARING, and unless all signs fail HE WILL BE THE LEADING WELSH SINGER IN AMERICA within a year or so. His upper note rings and there is plenty "top," and his middle register is warm and rich. The lyric is not in him, and there is nothing maudlin about him. WATCH HIM AS HE COMES OVER THE MOUNTAINS."—Harvey B. Gaul, *Pittsburgh Post*, June 8, 1924.

"Will become THE GREATEST AND MOST BELOVED TENOR OF THIS CONTINENT."—James J. Davis, Secretary of Labor, Washington.

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MME. VIAFORA will spend the summer in Europe and will reopen her studio in September.

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ATLANTA, GA.—Mrs. Charles Edward Dowman, pianist, a pupil of Alfredo Barili, gave a complimentary recital in Egleston Hall recently. Mrs. Dowman's program included a MacDowell sonata, a Chopin group and compositions by Debussy and Schumann.

* * *

SIOUX CITY, IOWA.—Among the recent events was a song recital by the pupils of Fay Hanchette, assisted by Fern Osborn, accompanist, in the Schmoller and Mueller Hall. Eight pupils were presented. Mary Wall Borman, assisted by Dorothy Grover, Marguerite Murphy and the Wall Borman Choral Club, presented twenty-two pupils in a recital in the same hall recently.

* * *

WATERTOWN, N. Y.—The last meeting of the year of the Junior Musicales was held recently at the home of Mrs. Dan Schuyler. Following the election of officers, a program was given, in which Helen Bachman, soprano, assisted. The piano pupils of Alice Davis and the graduate students of the Immaculate Heart Academy School of Music gave their final recitals of the year recently.

* * *

INDIANAPOLIS, IND.—Among the prominent teachers who have presented advanced pupils in recitals lately are Lillian Adam Flickinger, Helen Warrum Chappell, Edward Le Shelle, Glenn Friermood, Louise Schellschmidt-Koehne, Hugh McGibney, Leslie Peck, Adolph Schellschmidt, Ella Schroeder and Don Watson. The Aborn Opera Company presented "Robin Hood" recently, giving eight performances to large audiences.

ATLANTA, GA.—The annual spring concert of the Atlanta schools was given in the City Auditorium recently. Twenty-five of the best singers were chosen from the sixth grades of all the schools to participate in the concert. Kate Lee Harralson, supervisor, directed and Mrs. B. Z. Herndon was the accompanist. The program opened with "America" and included many old favorites. The orchestra of the Samuel Inman School assisted.

* * *

MADISON, S. D.—Due to the success which attended the first competitive musical contest for high school students, sponsored by the Eastern State Teachers' College, the administration has endorsed the announcement that this event will be continued next year and plans are already under way to make it even bigger and better than the first one. During the recent contest over 1100 contestants from thirty different schools participated. Seventy-three prizes were awarded and over 180 soloists and organizations were heard.

* * *

OKLAHOMA CITY.—Finley G. Williams presented a group of his younger pupils in a recital in his studio at the Oklahoma City University. Two recent recitals were given by pupils of Josephine Wissman. Those participating were Philip Clark Honnold, Jewel Turner, Kathryn Statham, Janie Russell, Vall Jewett, Marguerite Klein, Gloria Gill, Jane Wilson, Frances Stone, Richard Rowan and Margaret Ellen Randerson. Katherine Kingkade assisted. Violin and piano pupils of Mrs. B. Joyce Basham gave a program in the First Lutheran Church.

SEATTLE.—At the annual business meeting of La Bohème Music Club the following officers were elected for the coming year: Mrs. James Gordon Boswell, president; Mrs. Channing Prichard, vice-president; Mrs. E. C. Walling, secretary; Mrs. Guy Wren, treasurer; Mrs. Edward E. Graff, publicity chairman. The Girls' Club of the Gethsemane Lutheran Church presented three young artists in a concert on May 16. The participants were Walter Sundsten, violinist; John Sundsten, pianist, and Abigail Howard, soprano. Dorothy Newman was the accompanist.

* * *

WICHITA, KAN.—Esther Helen Mueller, pupil of T. L. Krebs, gave a recital here, her program including some of the larger works of Schumann, Chopin and Liszt. Lena Weight presented Wilma Powell in a piano recital at the Academy of Fine Arts. Minnie Ferguson Owens of the Academy of Fine Arts introduced Ilomay Bailey Steiner, soprano, in a recital at the Central High School, with Bernice Hemus of Topeka as accompanist. Margaret Joy of Friends University presented her pupil, Alice Parker, in a piano recital in Russell Hall, with La Ruba Billings, soprano, as assisting artist.

* * *

WASHINGTON, D. C.—The Washington College of Music presented Savona Peters Griest, soprano, in recital at the Calvary Methodist Episcopal Church, assisted by the Lyric Double Trio, composed of Miss Birkhead, Miss Craid, Miss Fowler, Miss Bergstrom, Miss Pollock, and Miss Milschack. The King-Smith Studios gave graduation recitals on three

successive evenings before an enthusiastic audience. Margaret Kramer, soprano; Clara Hoffstetter, soprano, and a general students' recital gave outstanding performances. An interesting demonstration of the Fletcher Method was given by the children in the classes of Grayce King-Smith.

* * *

ALBANY, N. Y.—The Practice Club of Saratoga Springs, N. Y., was the guest of the Albany Monday Musical Club recently and gave a program in the Historical Society Auditorium. Vocal numbers were given by Mrs. Horace J. Hawk, Elspeth Dunsmore, Mrs. W. Bryar White, Mrs. Carl R. Comstock and Mrs. W. B. White; piano numbers by Mrs. Henry Benton, Gertrude Carrigan and Mrs. J. A. P. Ketchum, and violin works by Mrs. Richard Morgan. The accompanists were Jane Benton, Mrs. Richard Moss, Mrs. Henry Benton and Mrs. Carl R. Comstock. Mrs. Edward H. Belcher, soprano, was the soloist at the final meeting of the Albany Community Chorus. She impersonated Jenny Lind and sang songs made popular by the famous singer, including "The Norwegian Echo Song."

* * *

REDLANDS, CAL.—Helen Bartlett was heard in her graduation piano recital at the Fine Arts College of the University, playing the Brahms Sonata, Op. 1, a Schumann concerto, the orchestral part of which was played on the organ by Professor Marsh; a group of Chopin numbers, and works by Debussy, Cyril Scott, Noble Kreider, Lucile Crews and Grieg. The violin pupils of Harold Scott were heard in a very creditable recital at the First Baptist Church recently. A splendid new outdoor amphitheater was dedicated at Loma Linda by a concert which marked the début of a new choral organization, the Loma Linda Ladies' Chorus, under the direction of Mrs. I. L. Casey. The amphitheater seats 2000 persons. Lucile Crews, composer, will sail for France, where she will spend the summer in study. Prof. C. H. Marsh of the University will spend the summer in Paris, coaching in organ with Charles Marie Widor.

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People and Events in New York's Week

STADIUM PROGRAMS WILL COVER EXTENSIVE RANGE

Many Symphonies Listed for Concerts Together with Music New in the Series

Seventeen works not yet given in the summer orchestral series at the Lewisohn Stadium will be played at the first five concerts in the seven weeks' season which begins on July 3. These include Goldmark's Negro Rhapsody, Rachmaninoff's "Isle of Death," Stravinsky's "Fire Bird" Suite, Julius Weismann's Dance Fantasy, "In A Perambulator" by John Alden Carpenter, two Debussy dances, orchestrated by Ravel, Stravinsky's "Fireworks," Respighi's "Ballad of the Gnomes," Weiner's Serenade for Small Orchestra, Scriabin's "Poem of Ecstasy," Bela-Bartok's First Orchestral Suite, Wetzler's Overture to "As You Like It," "Through the Looking Glass" by Deems Taylor, Schelling's "Victory Ball," Allen Lincoln Langley's "Children's Songs" waltzes, some unfamiliar Wagnerian excerpts and possibly Strauss' "Alpine" Symphony.

The Stadium list will also include many standard symphonic works, as well as many modern compositions. At least five, and possibly seven, of the symphonies of Beethoven will be played under Willem Van Hoogstraten and Fritz Reiner. Four Tchaikovsky symphonies are listed, and one of these, the Second, in C Minor, is a comparative novelty. It is probable all four Brahms symphonies will be given, and other composers to be represented by symphonies include Schubert, Dvorak, César Franck, Rachmaninoff and Schumann.

ORGANISTS HOLD RECEPTION

American Guild Honors Winner of Estey Scholarship on Eve of Departure

The award of the Estey Organ Company's scholarship to Leah Elizabeth Mynderse was celebrated on June 6 with a reception given by the American Guild of Organists in the Estey Studio.

Frank L. Sealy, warden of the Guild, presided. In addressing Miss Mynderse and the assembly, he said that as a Fellow of the Guild and holder of the prize that gives her a period of study in the Fontainebleau School of Music, she was the first official representative of the Guild to go to France.

Miss Mynderse spoke briefly in reply, and short addresses were given by Col. Jacob Estey, head of the Estey Company; Francis Rogers, chairman of the Fontainebleau Committee; T. Tertius Noble, organist of St. Thomas Church, New York, and John Hermann Loud, dean of the New England Chapter of the Guild.

A short program included an organ solo by Mr. Sealy and harp solos by Anita Sharp, who also played a duet with Miss Mynderse at the organ. Ruth Pearcey, contralto soloist in Clinton Avenue Congregational Church, Brooklyn, sang Miss Mynderse's setting of "Save, Breathe an Evening Blessing."

Among those present were Dr. John Hyatt Brewer, Lewis Elmer, Warren Hedden, Frank Wright, Henry Fry, dean of the Pennsylvania Chapter, Charlotte Klein, Catherine Lucke and Charles H. Dorson.

Solon Alberti to Assist William S. Brady in Chicago Classes

Solon Alberti, coach and accompanist, who has assisted William S. Brady in his répertoire class for several seasons, will continue his association with Mr. Brady this summer at the Chicago Musical College, where Mr. Brady will have charge of a master class. Among those now appearing in opera who have worked with Mr. Alberti, either privately or as members of the class, are Leone Kruse and Sybil Richardson, sopranos; Eyvind Laholm, tenor, and Robert Steele, baritone, all of whom have been engaged to sing in important opera houses in Europe.

Rivoli Orchestra Plays "España"

The overture in the Rivoli Theater this week was Chabrier's Rhapsody "España," played by the Rivoli Concert Orchestra under Emanuel Baer and George Kay. Another interesting num-

ber was "Spanish Twilight," used as a prologue to "Tiger Love," with Paul Oscar, La Torecilla and the Rivoli Ensemble. Irish airs were played by the Rivoli Trio, Michael Rosenker, violin; Oswald Mozzuchi, cello, and Max Seydel, harp. Harold Ramsbottom and Frank Stewart Adams alternated at the organ. The music program in the Rivoli made a feature of the aria "Celeste Aida,"

sung by Ernest Davis, formerly leading tenor with the Boston Grand Opera Company. The overture was made up of airs from "Aida," and Riesenfeld classical jazz was heard, both played by the Rialto Orchestra under the alternate leadership of Hugo Riesenfeld and Willy Stahl. Organ music was played by Alexander D. Richardson and S. Krumgold.

Ganz Revisits Europe After Strenuous Season as Conductor of St. Louis Forces

(Portrait on front page)

RUDOLPH GANZ, conductor of the St. Louis Symphony, recently closed a busy season and is spending the summer in Europe in preparation for the coming season which promises to be equally strenuous. During the past season Mr. Ganz conducted 145 orchestral concerts, gave six piano recitals and appeared as soloist fifteen times with his own orchestra. With Mrs. Ganz, he is at present motoring in southern France and will later go to Switzerland for two months, before visiting Paris and London on his way back to this country.

Mr. Ganz was born in Zurich, Switzerland, on Feb. 24, 1877. He first studied piano with R. Freund and 'cello with F. Hegar in Zurich, and later worked at composition with Blanchet and piano with Eschmann-Dumur in Lausanne. In 1897, he went to Strasbourg where he studied piano with Blumer. In 1899, he was in Berlin under the tuition of Fer-

ruccio Busoni in piano and H. Urban in composition. He had played in public as a 'cellist since his twelfth year, but his débüt as a mature artist was made as pianist with the Berlin Philharmonic in December, 1899, in the Beethoven E Flat Concerto and the Chopin E Minor Concerto. The following May, the same orchestra performed his First Symphony.

From 1900 to 1905, he was head of the piano department of the Chicago Musical College. During the three succeeding years he toured the United States and Canada and also appeared in Europe, playing sixteen concertos in Berlin alone. Mr. Ganz has brought before the public many new works by contemporary composers and revived a number of neglected ones. He has been conductor of the St. Louis Orchestra since 1921.

His compositions include works in many forms for voice, piano, violin, orchestra and chorus. His songs include some 150 numbers and he has also edited standard works.

Oratorio Society Sings with Goldman Band

The Oratorio Society of New York appeared with the Goldman Band at the gala Saturday night concert in Central Park on June 14. Four excerpts from Mendelssohn's "Elijah" and three from Handel's "Messiah" were given by the chorus under the leadership of Albert Stoessel. In the second half of the program Mr. Goldman conducted the band in the "Tannhäuser" March, the Overture to Thomas' "Mignon," and Liszt's Second Hungarian Rhapsody. Genia Fonariova, soprano, was the soloist in Glück's "Divinities du Styx." During the week at the Central Park concerts Mr. Goldman and his band presented programs of variety and interest.

"Chimes of Normandy" Is Operatic Tabloid at Capitol

The tabloid opera S. L. Rothafel chose to supplement the Rupert Hughes picture "True as Steel" in the Capitol Theater this week was an adaptation of Planquette's "Chimes of Normandy." Principals were Frank Moulan, Sara Edwards, Virginia Futrelle and Leo de Hierapolis. The tabloid was in two acts, the interlude showing a country dance by the Capitol Ballet Corps with Doris Niles, Lina Belis, Millicent Bishop, Nora Puntin, Billie Blaine, Elsa Hepburn, Betty May and Jean Hamilton. The program opened with selections from "Pagliacci" played by the Capitol Grand Orchestra under David Mendoza.

La Forge-Berumen Studios Give First of Summer Recitals

The first of the weekly summer recitals in the La Forge-Berumen Studios was given by Betty Burr, soprano, assisted by Helen Russell, accompanist and pianist. Miss Burr has a flute-like voice and sings with understanding. Miss Russell accompanied with taste and displayed good technic in her solos. Music by Schumann, Brahms, Ravel, Chabrier, MacDowell, La Forge and other composers made up the program.

Singers Heard for National Opera in Washington

Edouard Albion, director of the National Opera Company, Washington, D. C., and Mrs. Albion were visitors to New York on June 13 to try out voices. Auditions were held in the Waldorf-Astoria with a view to engaging young

singers looking for a chance to appear in operatic rôles. These débütants will be trained in Washington and in New York under Mr. Albion and Enrica Clay Dillon, who stages performances for the National Opera. The next season will open the first week in December.

Ralph Leopold Leaves for Vacation

Ralph Leopold, pianist, teacher and composer, left New York this week for the summer. Mr. Leopold will visit friends in Cape Cod, Mass., and in Ardmore and Rydal, Pa., and will go to Cleveland about July 15 to spend the remainder of the summer at the home of his sister, Mrs. Newton D. Baker. During his stay in Cleveland he expects to work on his programs for the coming season. Mr. Leopold's arrangement for full band of César Franck's First Chorale will be given this summer by Edwin Franko Goldman at one of the series of concerts he is conducting on The Mall in Central Park. Mr. Leopold made the arrangement during the winter of 1918-19 when he was stationed at the U. S. Army Music School for Band Leaders on Governor's Island. The first performance was at a concert in May, 1919, and was conducted by Mr. Leopold.

Marguerite DeWitt Will Publish Book on Phonetics

Marguerite DeWitt has arranged for the publication in the fall of her book on phonetics with E. P. Dutton & Co. in America and with Dent in England. Miss DeWitt has returned to New York from Boston, where she recorded the pronunciation of Dr. Charles Eliot, president emeritus of Harvard College. She has also arranged with the president of the Literary and Historical Society of Quebec, Canada, to start a phonetic shelf in their library.

Reengagements for Alice Gentle

Alice Gentle, dramatic soprano, who is under the management of Catharine A. Bamman, has been reengaged by three organizations within a month. These return engagements are with the Morning Choral Club, St. Louis, Mo., the Mendelssohn Club, Chicago, and the Minneapolis Symphony, the last-named booking Miss Gentle for concerts in Minneapolis and St. Paul. The orchestra offered Miss Gentle the post of soloist on its next spring tour, but she was obliged to decline owing to other arrangements.

May Peterson as Bride of Col. E. O. Thompson in Bronxville Church



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May Peterson, Soprano, and Her Husband, Colonel Thompson

The wedding of May Peterson, soprano, to Col. Ernest O. Thompson of Amarillo, Tex., was celebrated in the Reform Church, Bronxville, on June 9. The ceremony was performed by Rev. Charles Jefferson of the Broadway Tabernacle, assisted by Dr. Edwards of Bronxville. Clara Belle Peterson was maid of honor, and Col. Alvin Owsley of Dallas the best man. The wedding march was played by Francis Moore. Col. and Mrs. Thompson will spend their honeymoon in Europe and are to return to America early in October. Miss Peterson will continue her professional engagements next season under the management of Haensel and Jones.

American Institute of Applied Music Gives Students' Recitals

Students of the American Institute of Applied Music were heard in two recitals recently. The first program, given in Carnegie Chamber Music Hall, brought forward Mary Carman, Martin Schlesinger, Isabel Scott, Aline Horrell Shute, Theodolinda Castellini, John Passaretti, Martha Alter, René Vanrhyn, Margaret Spatz, Grace Root Merriman, Sidney Shapiro and Samuel Prager in a program of Beethoven, Hubay, Rachmaninoff, Chopin, Mozart, Verdi, Debussy, Dvorak and Corelli. The second concert, in the Institute, consisted of a program of Heller, Raff, Lack, Godard, Martini, Cyril Scott, Groves and MacDowell interpreted by John Camp, Veronica Gurinowitz, Luella Cotterell, Compton Harrison, Jessie Dike, Lillian Simon, Maria Cavagnero, Ruth Freed, Celia Merl, Marjory Bahouth, Imogene Steeves, Theodor Abromovitch and Miriam Lloyd.

Allan Prior Makes New York Début

Allan Prior, Australian tenor, gave a song recital at the Bijou Theater on Sunday evening, June 15. His program, a popular one, included "La Donna e Mobile," "Macushla," and the Arioso from "Pagliacci." A friendly audience applauded his fresh, clear voice and his crisp diction. Yvette Bruyère was the accompanist and Zalik Jacobs, pianist, was the assisting artist, playing a Scarlatti piece, the Schubert-Liszt "Soirées de Vienne" and the Fourteenth Hungarian Rhapsody.

Rose Tomars Honored at Dance

Rose Tomars was guest of honor at a surprise dinner and dance given in the Hotel Alamac recently. A musical program consisted of songs sung with artistry by Mme. Tomars and the following pupils: Belle Katz, Celia Kreig, Mrs. Joseph Dreyer, Myra Fields and Emma Bailey.

[New York News continued on page 30]

People and Events in New York's Week

[Continued from page 29]

PUPILS CONCLUDE SEASON

Mrs. J. Harrison-Irvine Gives Recital in Her Studio

Pupils of Mrs. J. Harrison-Irvine gave their last recital of the season on June 14 in her studio in Carnegie Hall. The program was interesting, and several of the pupils showed progress since their last public appearance.

The evening began with the Bilbro Etude for two pianos played by Lucille Saul and William Sokoloff. Juliet Saul next contributed songs by Rose Villar and Mana Zucca. Lucille Saul sang a group of Mana Zucca songs; Adele Black played the Improvisation of MacDowell; Charlotte DeWitt sang songs by Rachmaninoff, Horace Johnson, Minnette Hirst and Lily Strickland, and Mr. Sokoloff played a prélude of Chopin and John Powell's "Clowns."

The second part of the program included the "Venezia" of Nevin played on two pianos by Adele Black and Mr. Sokoloff; Puccini's duet "Tuttifiori" sung by Evelyn Zipp and Dorothy Skerritt, and songs by Oley Speaks, Lieurance and Robert Huntington Terry sung by Mrs. Saul. Bernard Sisk sang Richard Hageman's new song, "Christ Went Up Into the Hills," and compositions by William Stickles and Mana Zucca. Sylvia Baron played three attractive little compositions by Mana Zucca, Toselli and Weckerlin; Sarah Levy contributed songs by LaForge, Benham and Speaks; Dorothy Skerritt sang songs by Novello Davies, Hageman, LaForge and Hirst. Theodore Sidenberg played the Bach Saint-Saëns Gavotte, Mana Zucca's Fugato Humoresque, Godowsky's "Carnaval" and a Chopin Etude. Miss Zipp sang songs by Farley, Tonnele, Hahn and Hirst; Eleanora Floren contributed a group of vocal numbers written by Parr-Gere, Whelpley, di Nogero and Puccini, and the program closed with Wiley Rhodes' interpretation of songs of Dvorak, Mana Zucca, Hirst and La Forge.

A large audience was enthusiastic.

CERTIFICATES PRESENTED

New York College of Music Gives Commencement Concert

Beginning with a harp ensemble, Suite No. 1, by Pinto, played by Lotta Moyer, Anita Sharp, Katherine Meagher, Mary Shea, Lucy Dowling, Mary Meagher and Agnes Ramirez, and ending with a vocal ensemble, "Thanksgiving Prayer," by Kremser, a varied concert was given in Aeolian Hall on June 13 by students of the New York College of Music.

Instrumental numbers comprised works by Brahms, Mendelssohn, Julius Klengel, Weber, Vieuxtemps, Chopin and Vivaldi. Vocal music by Saint-Saëns, Grieg and Dell'Acqua completed the program. Soloists were Rose Ruttay, Doris Coxon, Minnie Kurtz, Fred Palmer, Kathryn Misemer, Alice Degenhardt, Evelyn Schiff, Sam Kramar and Florence Gwynne. Cornelia Diener accompanied.

The students gave evidence of more than ordinary talent, carefully trained. Diplomas, certificates and testimonials were presented.

Bernard Wagenaar Goes to Martha's Vineyard

Bernard Wagenaar, with Mrs. Wagenaar and their infant son, has gone to his cottage at Martha's Vineyard Island, where he will spend the summer composing and teaching. He will return to New York in October to resume his work as accompanist and coach.

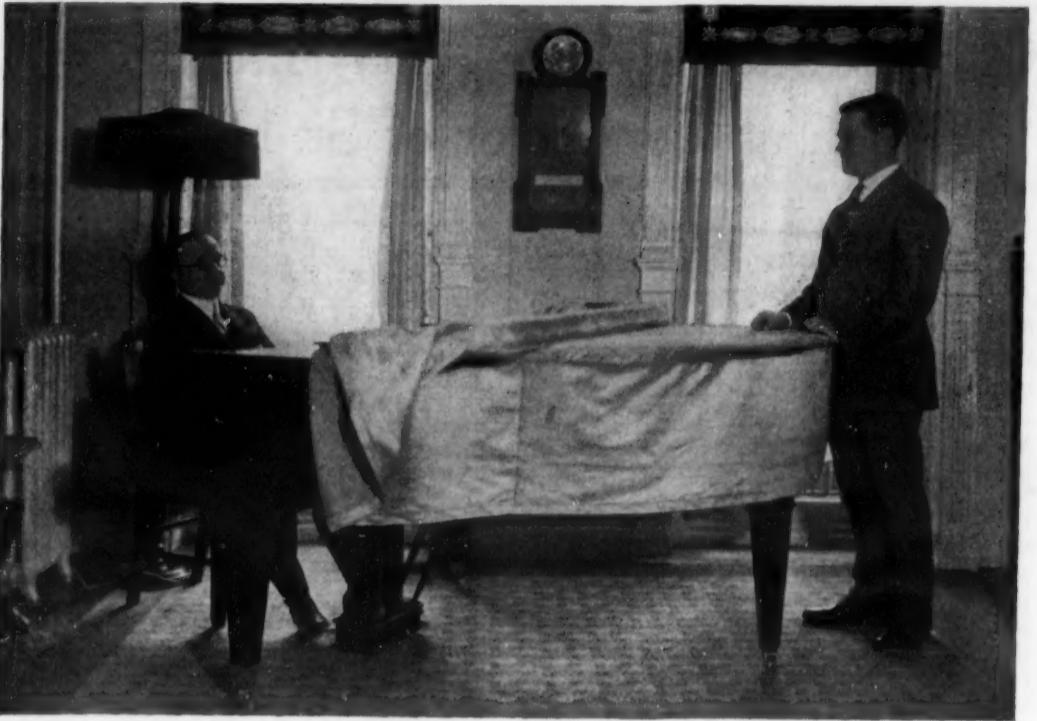
Jacob Mestechlin Pupils in Recital

Standard violin music by Vieuxtemps, Tartini, Auer, Kreisler, Sarasate and Wieniawski was played in admirable style by Jacques Singer, pupil of Jacob

Mestechlin, in Steinway Hall on the afternoon of June 8. Victoria Danina was the accompanist. A musical by Mr. Mestechlin's pupils is to be given in Rumford Hall on the evening of June 21, the following taking part: Sylvia Guber-

man, P. D'Elia, J. Brickman, J. Glassman, Annie Mendelsson, Elizabeth Danin, L. Kaplin, Annie Schnitzler, S. Breginsky, S. Epstein, H. Kopelnitsky, G. Shwiler, J. Singer, Irene Lesser, C. Lewine and Helen Berlin. Vioti, Bruch, Nardini, Lalo and Vitali are composers represented on the program. Miss Victoria Danina, Elfrieda Boss and Mr. Mestechlin will accompany.

Sixth Pupil of William S. Brady Engaged for Opera within a Year



William S. Brady, Teacher of Singing, and His Pupil, Robert Steele, Baritone, Who Was Scheduled to Make His Operatic Début in Italy This Week

THE recent engagement of Robert Steele, baritone, to sing in opera in Italy, completed a record of six singers from the studio of William S. Brady, who have made important débuts in opera within the last year. Mr. Steele, who went abroad last summer to complete his studies under the guidance of Giraldoni in Milan, was scheduled to make his début this week in the rôle of Germont in "Traviata" in the opera house in Sermide, near Milan. The others who have effected successful entries into the operatic field are Kathryn Meisle, contralto of the Chicago Civic Opera Company; Leone Kruse and

Lawrence Wolff of the Munich Royal Opera Company, and Sybil Richardson and Eyvind Laholm of the Municipal Opera in Essen, Germany. Another pupil, Marcella Craft, has sung in opera in Munich, Dresden, Kiel and other important opera houses.

With the exception of Miss Craft, all of the artists studied voice production and concert and operatic répertoire with Mr. Brady and were members of his opera class. The members of this class not only learned the solos of the various operas, but were made thoroughly familiar with the ensemble numbers.

Mr. Brady will again be in charge of a master class at the Chicago Musical College.

Martin Richardson Sings at Mohonk

Martin Richardson, tenor, is singing at Mohonk Lake, N. Y., where he will remain until July 1. On that date he will leave for Buffalo and Duluth, going on to St. Paul, where he will visit his mother and fulfill singing engagements. One of Mr. Richardson's bookings this season was with the New York State Bankers' Association. Other appearances were in Washington, Philadelphia, Pittsburgh, Wheeling, Atlantic City, New Rochelle, Newark and Rochester, N. Y. He returns to Mohonk Lake on Sept. 1, and will reopen his New York studio on Oct. 1.

Hipolito Lazaro to Sing in Carnegie Hall

Hipolito Lazaro, tenor, formerly of the Metropolitan Opera Company, will give a recital at Carnegie Hall, after an absence of four years, on Wednesday evening, June 25. His program will include "O Paradiso" from Meyerbeer's "L'Africana," "Sogno" from Massenet's "Manon" and "La Donna e Mobile" from "Rigoletto," as well as groups of songs in French, German, Italian, Spanish and English. As a special feature Mr. Lazaro will sing "Eli, Eli" in Hebrew.

Gustave L. Becker Honored by Pupils

The presentation of a gold watch to Gustave L. Becker by his piano pupils was the climax of a reception and musical he gave in his studio recently to mark the close of the season. Mr. Becker played music by Chopin and numbers

were also contributed by advanced pupils. A demonstration of eurythmics was given by Valeska and Vivian Becker under the direction of Ovedia Holther, a pupil of Jacques Dalcroze. Mr. Becker will resume his musicales in October.

Edward Charles Harris Makes Piano Records

Edward Charles Harris, pianist and accompanist, has recently made ten piano records for the Angelus Reproducing Piano. These records include transcriptions of several songs in addition to several well-known classical piano compositions. Mr. Harris finished an unusually successful and active season by accompanying Harold Land, baritone, in a recent recital in Yonkers.

Willis Alling to Direct Summer Work in Saenger Studios

Activities in the Saenger Studios in New York are directed during Mr. Saenger's absence by Willis Alling, who will remain in charge until Sept. 22. Courses in singing will be given, as well as special classes in répertoire, interpretation and operatic ensemble. The last class is designed as preparation for opera classes in the coming season.

Daughter Born to Mr. and Mrs. Samuel Gardner

Samuel Gardner, violinist, and Mrs. Gardner are receiving congratulations upon the birth of a daughter on June 12. The child will be named Sara Anne.

ZURO OFFERS \$100 PRIZE FOR MUSIC BY AMERICAN

Audiences at Sunday Symphonic Free Concerts to be Judges in Competition

Josiah Zuro, conductor of the Sunday Symphonic Society, announces he will pay special attention to American compositions at next season's series of free concerts in the George M. Cohan Theater and that, when the season is over, he will give a prize of \$100 for the work which is most favorably received. Moreover, music not considered important enough for performance may be heard by its composer at rehearsal.

"This is not so much to prove that America has creative musicians," Mr. Zuro says, "as to encourage potential composers to greater productivity. The value of an audition is not to be underestimated. In the search of conductors for novelties, I believe many good compositions may be overlooked. A number of American works have been produced once and then laid aside, though they warranted better treatment. While American music is criticized, it is not fair to lose sight of the fact that much foreign music is not of the highest type, either. The world is merely going through a period that lacks a great revelation."

"The Sunday Symphonic Society wishes to include in its programs the American music that, with the exception of 'Natalma,' played as a tribute to Victor Herbert's memory, was missing from its first eight concerts in the George M. Cohan Theater. Compositions sent to me at the Rivoli Theater should be original and new, but music that has already been played once or twice will not be barred."

STILLMAN PIANISTS HEARD

Ensemble Numbers Are Feature of Program Given at Wanamaker's

Accuracy in ensemble playing was demonstrated in the Wanamaker Auditorium on the afternoon of June 10, when piano pupils of Louis Stillman gave a solo and ensemble recital.

Six pianists, directed by their teacher, appeared together in the first number on the program, Chopin's Waltz in C Sharp Minor, after two of them had, in turn, played this work as a solo. An "Air de Ballet" by Moszkowski received a similar interpretation later; and between these items were compositions by Haydn, Bach, Mozart, Beethoven, Mendelssohn and Liszt, played either as solos or by two or three performers at a time. Liszt's "Rigoletto" Paraphrase as a solo, ended the list.

Those taking part, all showing musicianship, were Edith Schiller, Adelaide Shays, Alice Stern, Hyman Kurzweil, Florence Samuels, Kathryn Nueschwander, Rose Meltzer, Leonore Maisel, Sophie Levine, Amelia Perskin, Anna Miller and Violet Schulman.

Caroline Lowe's Pupils Are Active

Four pupils of Caroline Lowe broadcast a fine program from Station WJZ on June 9. They were Doris Makestine, soprano; Myrtle H. Purdy, contralto; Ralph Pemberton, tenor, and Charles Hoerning. Among Mme. Lowe's pupils to fulfill engagements this spring are Anna Harrison, engaged as soprano soloist in Second Church of Christ, Scientist, Mount Vernon, N. Y.; Miss Purdy, singing at the annual luncheon of the Euterpe Club, Pelham Heath Inn, and Miss Makestine and Mr. Pemberton, giving a noonday program, accompanied by Mme. Lowe, in the Wanamaker Auditorium on June 12.

Phradie Wells to be Under Direction of Annie Friedberg

Phradie Wells, one of the younger American sopranos of the Metropolitan Opera, who is reengaged for her second season after making a success this year, has signed a contract to be under the exclusive concert management of Annie Friedberg. Miss Wells will be heard in concerts and recitals before and after her Metropolitan season.

ANNE ROSELE
Soprano

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HEARD IN JOINT RECITAL

May Peterson and Mischa Levitzki Give Program for Music League

May Peterson, soprano, and Mischa Levitzki, pianist, appeared at the second membership concert of the City Music League in the Town Hall on June 2 and were received with enthusiasm.

Miss Peterson was heard in three groups, winning favor by the charm of her singing and her engaging personality. Following her first group by Chausson, Koechlin, Grovez and Mesquita, Miss Peterson added, as an encore, "Le Coeur de ma Mie." In her second group of German numbers she was obliged to repeat Ulanowsky's "Bettler Liebe" and to add "Soft-Footed Snow." Her final group was made up of English songs by Ganz, Winter Watts, two American folk-lore arrangements by Grant-Schaefer and Anne Stratton's "May Magic." To these she added "Night Wind," "Little David, Play on Your Harp," "In the Time of Roses" and a Norwegian echo song.

Stuart Ross played Miss Peterson's accompaniments.

Mr. Levitzki made an excellent impression in several Liszt and Schubert compositions, as well as in his own Valse in A Major, Chopin's Scherzo in C Sharp Minor and Tchaikovsky's "Troika en traineaux." In all of these he displayed his usual splendid technic and tonal mastery. He also was called upon to play encores.

New York's Mayor Presents City Flags to Concert Donors

The gift to the City of New York by Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murray Guggenheim of the entire series of sixty concerts by the Edwin Franko Goldman Concert Band on the Mall in Central Park, was acknowledged by the presentation by Mayor Hylan of municipal flags on the steps of the City Hall on June 10. A program was given by the band under Mr. Goldman's baton and Cecil Arden, mezzo-soprano of the Metropolitan, sang an aria from "Samson and Delilah." In the absence of Mr. and Mrs. Murray Guggenheim in Europe, the flag intended for them was received by their son, Edmund.

Workingmen's Symphony Plays for Radio

The Workingmen's Symphony, Bela Lublov, conductor, is one of the ensemble organizations that was heard recently over the WJZ radio. This orchestra, which was organized a few months ago, is composed chiefly of men who work at various trades during the day and spend their evenings and Sundays to music. The first program included a work by Bach, two movements of a Haydn Symphony, "The Volga Boat Song" and works by Gretchaninoff and Offenbach.

Chamber Ensemble to Give New Songs

The Chamber Ensemble of New York, Tadeusz Iarecki, leader, which produced unfamiliar works at its concert in Aeolian Hall last March, will give a series of concerts next season, presenting new songs by Prokofieff. These songs are published by the Russian Soviet Government and dedicated to Dzherjinsky, chief of the Tcheka. An early opus by Iarecki will also have a place on the programs of the ensemble. The personnel includes Mme. Llewellyn Iarecka and the Trio del Puglar.

Jedda McNeil To Be Summer Organist in Christ Church

Jedda McNeil will play the organ in Christ Church during July and August. In addition to playing for a song recital given by Rose Zulalian, contralto, in Madison Square Auditorium recently, Miss McNeil has fulfilled many engagements as organist and accompanist. These included a concert by Daniel Brophy, bass, and substituting for Everett Hall in Park Avenue Methodist Church.

Barjes Trio Plays in Greenpoint

The Barjes Trio, assisted by Agnes G. Repper, contralto, gave a program at a meeting of Unit No. 982 of the Steuben Society of America in Wehman's Hall, Greenpoint, recently. The program included an arrangement of the Larghetto from Mozart's Clarinet Quintet, the Pastoral Minuet of Paradies and "Passe-pied" by Gillet—all capably played by the Trio. The violinist, Henry Barjes, a member

of the Cincinnati Symphony, gave a musicianly interpretation of Kreisler's "Liebesfreud" and the same composer's transcription of Granados' Spanish Dance. Miss Repper's singing of an aria from "Huguenots" was delightful. G. F. B.

HAGEMAN TO VISIT CHICAGO

Will Teach in Musical College Then Proceed to Philadelphia

Immediately upon the conclusion of his duties in the summer master class in the Chicago Musical College, a class held for five weeks beginning June 30, Richard Hageman will hasten to Philadelphia to conduct the Fairmount Park Symphony.

This summer will mark Mr. Hageman's fourth consecutive season in the Chicago College's summer class and his second year with the Fairmount Symphony, which is made up of members of the Philadelphia Orchestra. Mr. Hageman's first Philadelphia concert is announced for August 4.

This engagement will keep him in Philadelphia until the end of August, when he will take a brief vacation before returning to New York to re-open his studios on Sept. 15.

La Forge-Berumen Studios Give Weekly Summer Recital

The second weekly recital of the summer series in the LaForge-Berumen Studios was given on June 12, and attracted a large audience. Erin Ballard, pianist, played solos in brilliant style. Emily Parsons, soprano, contributed songs by Schumann and Franz, displaying a clear voice and fine diction. Albert Rappaport, Russian tenor, sang songs in German and Italian, as well as a group including "Take, O Take Those Lips Away," "To a Violet" and "Supplication" by Mr. La Forge. Excellent accompaniments were played by Cecilia Rappaport and Helen Blume.

Anne Roselle Now Under Management of Loudon Charlton

Anne Roselle, soprano, will be heard in concerts next season under the management of Loudon Charlton, in addition to operatic engagements. Miss Roselle toured with the Scotti Opera Company several years ago, and sang in the Metropolitan Opera. Last year she was a guest artist with the San Carlo Opera Company. In 1923 she was soloist with the Minneapolis Symphony on a tour of six weeks.

Virgil Pupils Give Piano Recital

Three students from the class of public playing conducted by Mrs. A. K. Virgil, director of the Virgil Piano Conservatory, proved their efficiency recently by playing an advanced program in the Wanamaker Auditorium at less than twenty-four hours' notice. They were Ida Iacaparo, Helen Svenson and Joseph R. Ganci. The program included music by Schumann, Chopin, Wagner-Brasslin, Rachmaninoff and Liszt. Organ solos were added by J. Thurston Noe.

W. Henri Zay Pupil in Bridgeport

J. Hilliard Carter, pupil of W. Henri Zay, sang successfully in Bridgeport, Conn., recently. Mr. Carter's rich tenor was heard to advantage in "Una Furtiva Lagrima" and numbers by Lalo and Handel. A second appearance on June 16 was arranged. Mr. Carter also scored a success recently in a recital in Reidsville, N. C., where his program embraced oratorio excerpts, and songs in French, German and Italian.

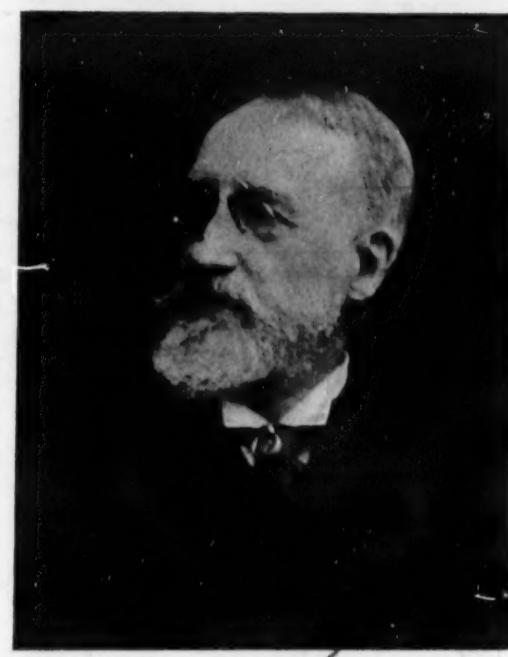
Edwin Swain to Sing and Teach in Southampton During Summer

Edwin Swain, baritone, who recently closed a successful concert season, has been engaged as soloist at the Church of St. Andrew-in-the-Dunes, Southampton, L. I. Mr. Swain will spend Friday to Monday each week in Southampton until the middle of September, and besides singing at St. Andrew's, will conduct a class in singing.

Carmella Ponselle Will Sing in Opera at Polo Grounds

Carmella Ponselle, mezzo-soprano, is billed to sing Amneris in "Aida" with the Civic Opera Association at the Polo Grounds on June 24 and Santuzza in "Cavalleria" on July 1. The latter production will mark Miss Ponselle's first appearance in this opera.

PASSED AWAY



Theodore Dubois

PARIS, June 14.—Clément François Théodore Dubois, the eminent organist and composer, died here on June 11, in his eighty-eighth year. Mr. Dubois was born at Rosnay, in the Department of the Marne, on Aug. 24, 1837. He began the study of music at Rheims and entered the Paris Conservatoire in 1853, studying piano with Marmontel, organ with Benoist, harmony with Bazin, and fugue and composition with Ambroise Thomas. He graduated in 1861, taking first prizes in all subjects and winning the Prix de Rome with his cantata, "Atala." From Rome, while a student there, he sent a Solemn Mass which was afterwards given at the Madeleine in 1870 and a dramatic work, "La Prova di un Opera Seria," which has never been performed, besides two overtures. Returning to Paris in 1866, he became maître de chapelle at Ste. Clothilde, where on Good Friday of the following year he produced his "Seven Last Words," the work by which he is chiefly known in America. Being unable to gain an entry into the great musical theaters, he contented himself with producing at the Athénée, a pleasing little work entitled "La Guzla de l'Emir" in 1873, which was followed by other similar works in various Parisian theaters. He succeeded Elwart as professor of harmony at the Conservatoire in 1871. In 1877 he became organist of the Madeleine in succession to Saint-Saëns, and four years later took Delibes' place as professor of composition at the Conservatoire. In 1894 he was elected to the chair in the Académie left vacant by the death of Gounod. He became the head of the Conservatoire in 1896, on the death of Ambroise Thomas and retired in 1905. His published works include operas, ballets, oratorios, symphonic poems, numerous songs, pieces for chamber combinations and many organ works.

Eugenie Pappenheim

LOS ANGELES, CALIF., June 14.—Eugenie Pappenheim, a former grand opera soprano of international fame, died here recently. Mme. Pappenheim was born in Vienna in 1849, and as early as her twelfth year gave such marked evidence of unusual vocal ability that her parents placed her under the instruction of Laufer. At the age of seventeen, she made her stage débüt in Linz as Valentine in "Huguenots." Her success was so marked that she was offered a long contract at the Vienna Royal Opera, but, wishing to sing dramatic rôles exclusively, she declined the engagement as the directors were unable to meet her terms in this respect. She sang with repeated success in Mannheim, Hamburg, Leipzig and Berlin. Wagner heard her in "The Flying Dutchman" in Mannheim in 1872, and said that she was "the Senta he had dreamed of." In Berlin she created a furore as Leonore in "Fidelio."

Mme. Pappenheim came to the United States first in 1875 as a member of the Wachtel Opera Company, making her American débüt as Valentine in "Huguenots" under the baton of Adolph Neuendorf at the Academy of Music, New York, on Oct. 18, of that year. She sang a number of rôles, making her most conspicuous successes as Elsa in "Lohengrin" and as Brünnhilde in the first

American performance of "Walküre." She was leading dramatic soprano of the Wagnerian Festival given in 1877, under Neuendorf's conductorship at the Academy of Music. George Werrenrath, tenor, father of Reinhard Werrenrath, was one of the other singers in this organization.

In 1878, Mme. Pappenheim had her own company, other members of which were Alexandra Human and Adelaide Phillips, with Max Maretz as conductor. This organization gave the first American performance of Wagner's "Rienzi." The organization afterwards toured the country, introducing several Wagner operas in various cities, and finally closed in New Orleans. Mme. Pappenheim was leading dramatic soprano of Colonel Mapleson's company at the Academy of Music in 1883, during his rivalry with the newly organized Metropolitan Opera Company.

At the close of her stage career, Mme. Pappenheim settled in New York, where she became a popular teacher. She came to Los Angeles about a year ago on account of ill-health, hoping to find relief from the rigors of winter in the East. She was twice married. Her first husband was a Mr. Ahrendt; her second, Rudolph Ballin.

Edward Baxter Perry

CAMDEN, ME., June 14.—Edward Baxter Perry, pianist and composer, and for the last year director of music at Lebanon Valley College, Annville, Pa., died here at his summer home yesterday. Mr. Perry, who had been blind since his second year, was born in Haverhill, Mass., Feb. 14, 1855. He studied music first in Boston with Julius Hill, and later in Europe with Kullak, Clara Schumann, Pruckner and Liszt. On his return to America he gave lecture-recitals, making more than 3000 appearances in all and visiting every State in the Union. He was professor of music at Oberlin College from 1881-1883. He composed numerous piano pieces and a string quartet and contributed articles on music to various periodicals. He was also the author of several technical monographs. He was decorated by the French Government in 1889.

Henri-Charles Maréchal

PARIS, June 7.—Henri-Charles Maréchal, composer, died here recently. Mr. Maréchal was born in Paris, Jan. 22, 1842, and was a pupil of Victor Massé at the Conservatoire where he obtained the Grand Prix de Rome in 1870, with the cantata "Le Jugement de Dieu." His first stage work was "Les Amoureux de Catherine," a one-act piece, which was given at the Opéra-Comique in 1876. He composed numerous operas, ballets and incidental music for well-known plays besides writing two volumes of reminiscences. He was a Chevalier of the Legion of Honor, and "Inspecteur de l'Enseignement Musical" from 1886.

Victor T. Golibart

WASHINGTON, D. C., June 14.—Victor T. Golibart, tenor and choir director, died here on June 10. Mr. Golibart had been soloist in various prominent churches and studied singing first in Washington under August King-Smith, and later under Wilfried Klamroth in New York. He had also appeared as a recital artist, making his débüt in New York in the Town Hall in March, 1922. At the time of his death, Mr. Golibart was soloist and choir director at the Roman Catholic Church of St. Gabriel.

ALFRED T. MARKS

Harry Sylvester Six

NEW ROCHELLE, N. Y., June 16.—Harry Sylvester Six, for twenty-one years head of the music department of New York University, died at his home here on June 15. Mr. Six was born in Bavaria forty-nine years ago and was said to be a lineal descendant of Johann Sebastian Bach. He had taught at the Taft School and at the College of New Rochelle. He is survived by his wife and two children.

Mary E. Ayer

BANGOR, ME., June 14.—Mrs. Mary E. Ayer, formerly a prominent organist and teacher in Bangor, died on June 7, in Brookline, Mass. Mrs. Ayer was born in Camden, Me., in 1839, and was the widow of Joseph B. Ayer. Interment was in Bangor. JUNE L. BRIGHT.

Work and Play Claim Cleveland Teachers



Large Photo by White Studio; Insert by Illustrated News

Members of Cleveland Institute Faculty Who Will Spend Vacations in Widely Separated Parts—Left to Right: Carlton Cooley, Beryl Rubinstein, Roger Huntington Sessions, Victor de Gomez, Ruth Edwards, André de Ribaupierre and Dorothy Price—Inset: Ernest Bloch, Director of Institute

CLEVELAND, June 14.—Taking advantage of the fact that the Cleveland Institute of Music has decided to give the entire faculty a summer's rest, the teachers are making ready for work or play in new environments. Ernest Bloch, director, whose energy and ability are largely responsible for the rapid growth and success of the school, will leave in a few days for San Francisco, where he will conduct a master course at the San Francisco Conservatory, beginning June 23. The first person to

register for the course was Alfred Hertz, conductor of the San Francisco Symphony, and the second was Mrs. Hertz.

While Mr. Bloch will be working in California, most of the other teachers will be enjoying life either at home or abroad. Eight members of the faculty will be in Europe. Carlton Cooley and Victor de Gomez will spend much of their time in London and will meet in Eastbourne to rehearse with the other members of the Cleveland String Quartet. André de Ribaupierre is being accompanied to Europe by three of his pupils, whom he will teach at his home

in Clarens on Lake Geneva, Switzerland. They are Virginia Miley of Youngstown, Douglas Reeder of Lorain, and Jacob Kaz, who won first prize in the State contest in Toledo, and who is being sent abroad as a result of a benefit concert given recently by Mrs. Albert S. Ingalls and Mrs. James Edward Ferris. Mr. de Ribaupierre will visit Ignace Paderewski and Rudolph Ganz in Switzerland and expects to go to Belgium to see his former teacher, Eugene Ysaye. Others who will spend the summer in Europe are Roger Huntington Sessions, Beryl Rubinstein, Nathan Fryer, Ruth Edwards and Dorothy Price.

Mieczyslaw Münz Gives Piano Series in Japan

TOKIO, JAPAN, May 15.—Five piano concerts by Mieczyslaw Münz established this young Polish player firmly in the esteem of audiences here. His first recital in the Imperial Hotel Auditorium surprised, no less than delighted, his hearers, for Mr. Münz came unheralded to this country. From Tokio he went to Osaka, Kyoto and Kobe. Engagements in Peking, Shanghai and Harbin are also on Mr. Münz's books, and an Australian tour is arranged for July.

Mary Lewis Wins Success with British Opera Company

LONDON June 13.—Mary Lewis, American soprano, formerly of the Ziegfeld Follies, scored a marked success here last night when she substituted on short notice for Maggie Teyte in "Tales of Hoffmann," produced by the British Na-

tional Opera Company at His Majesty's Theater. It was Miss Lewis' first appearance in opera in England, but she has aroused favorable comment on the Continent where she sang this winter. Born in Little Rock, Ark., Miss Lewis came to New York, gained the position of prima donna in the Ziegfeld Follies, which she held from 1920 to 1922, and studied with William Thorner. Going to Europe last summer, she was engaged by Raoul Gunsbourg for the Monte Carlo Opera, where she achieved her first operatic success. She was also acclaimed when she appeared as guest artist at the Volksoper in Vienna last fall.

Original Compositions Submitted in Sorority Contest

CHICAGO, June 14.—Forty-two original compositions were submitted by American composers in the contest conducted by the Mu Phi Epsilon National Honorary Musical Sorority. The compositions were received by Mrs. Gail Martin

Haake of Northwestern University, the national musical advisor, and the judges were Louis Victor Saar and Carl Busch of Chicago and Gustav Strube of the Peabody Conservatory. Winners' names will be announced and prizes awarded at the Biennial Convention of the sorority in Minneapolis from June 24 to 27. This will be the eighteenth National Convention of the Mu Phi Epsilon, and will be in charge of Mu Epsilon Chapter of the MacPhail School of Music, with headquarters at "Radisson Inn," Christmas Lake. Forty-two chapters and sixteen Alumnae Clubs will be represented there by both musical and business delegates.

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Gigli Has Triumphant Début at Berlin Opera

BERLIN, June 11.—Beniamino Gigli, Italian tenor, of the Metropolitan Opera Company, New York, created a sensation at his début at the State Opera here in "Bohème." The audience, breaking the first-night rule, burst into enthusiastic applause in the middle of an act. The richness and lyric beauty of his voice held the house enthralled from the first aria, and the tenor was recalled again and again. Members of the American colony, as well as distinguished German music-lovers were present and paid warm tribute to the tenor. During his stay as guest artist here he will appear in "Martha," "Tosca," and "Rigoletto," as well as in concert.

COLORADO CLUBS IN MEET AWARD PRIZES

Three State Composers Win Awards—"Omar Khayyam" by Houseley Sung

By Marguerite Schwinger

COLORADO SPRINGS, June 14.—Mrs. John F. Lyons, president of the National Federation of Music Clubs, and Mrs. Cecil Frankel, vice-president of the same organization, were guests of honor at the annual convention of the Colorado State Federation of Music Clubs, in Colorado Springs. The state president, Mrs. T. M. Howells of Florence, Col., arranged a series of meetings of unusual interest, including a Colorado composers' contest, a junior contest for voice, violin and piano, a performance of Henry Houseley's cantata "Omar Khayyam," concerts by the two Colorado Springs Music clubs, and by representatives from the Federated Clubs of the State of Colorado.

In the Colorado composers' contest Daniel Protheroe of Chicago, who acted as judge, made the following awards: piano work, "The Dance of the Montezumas" by Evelyn Tozier of Alamosa; song, "If I were Queen" by Robert Brooks Finch of Denver; instrumental, "Impromptu" for violin and piano, and "Adagio" for string sextet by Dr. Von Dvorak of Denver.

The junior contests attracted fifty entries. The judges were Mrs. P. W. Chappell of Cañon City; Mr. Houseley of Denver, and Hywel C. Rowland of Pueblo. The following were the winners: voice, Lois Evans of Loveland, and Kent Hutton of Florence; piano, Gwendolyn Ashbaugh, Littleton, and violin, Eunice Wennermark, Pueblo. Practically every music club in the State was represented on the opening program, and an astonishing wealth of musical talent was discovered.

Mr. Houseley's "Omar Khayyam," which was given under the composer's personal leadership, was the artistic success of the convention. The brilliantly written solos and choruses were magnificently sung by a number of Denver's leading vocalists. Artistic stage settings and lighting effects were designed by Hywel C. Rowland of Pueblo, who was stage manager of the production.

Several thousand school children participated in a music memory contest.

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